

IS PEACE AT HAND IN THE WAR ON FUN? P12

PINK NARCISSUS? MOSI REEVES AND PETER GALVIN ON ARIEL PINK, THE MAN AND THE MYTH P27

# GUARDIAN

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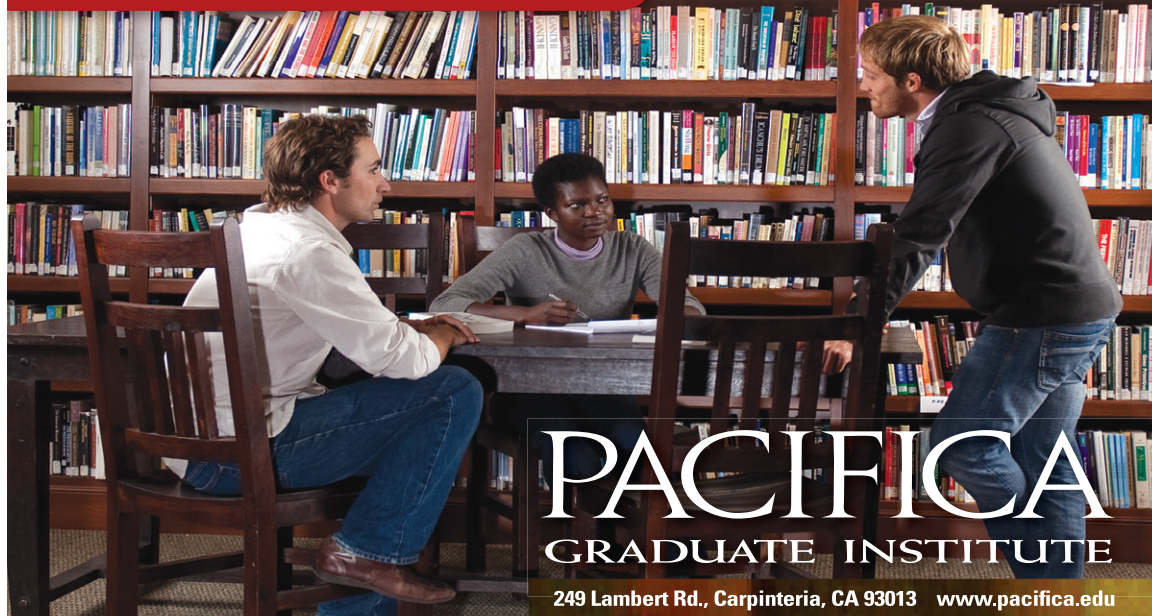
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San Francisco is no longer the employment center of the Bay Area, but the high-end bedroom of a commuting workforce based outside the city.

EDITOR'S NOTES

By Tim Redmond  
tredmond@sfbg.com

I'm a pension-reform advocate. I think the current system is not only bad public policy, but that it's not sustainable in the long run. But I'm not convinced that the plan proposed by Public Defender Jeff Adachi is good public policy, either — and I'm not convinced that it works in the long run.

Adachi wants to mandate that city employees pay between 9 percent and 10 percent of their salaries into the city pension fund. He also wants to make employees pay more for dependent health care. He points out that the changes would save the city around \$170 million a year.

But what he's proposing is an across-the-board pay cut for city employees — on top of the cuts they've already taken in the past several budget cycles — and that's a dangerous thing to do in a recession.

Think about it. That \$170 million is money that city workers won't be spending buying food, clothes, movie tickets, restaurant meals, or any of the thousands of other things that can help get the economy going again. It won't be a fair pay cut, either. The clerk who makes \$40,000 a year will get a \$4,000 cut, leaving him or her with just \$36,000, while the senior manager who makes \$150,000 a year will get hit with the same 10 percent cut, leaving him or her with \$135,000 a year. In one case, it's the difference between making rent and not; in the other, it's cutting out some discretionary spending. Even the Internal Revenue Service doesn't operate on that principle.

There's a larger point here, too. I hear from Adachi, and from many others, that when the city is broke, when the pension system can't meet its obligations, then everyone has to give back. Everyone has to take a haircut. Everyone has to share the pain.

But as Robert Cruickshank pointed out on the Calitics blog recently, public employees, and poor

CONTINUES ON PAGE 6 >>

THIS MODERN WORLD

by TOM TOMORROW



Newsom and the board's challenge

**EDITORIAL** The San Francisco supervisors took a huge step with the city budget this year: they essentially told the mayor that his approach was unacceptable, and that they were going to do it themselves.

The result — the document that the board's Budget Committee approved and sent back to Mayor Gavin Newsom — isn't perfect. But the members of that panel saved \$40 million worth of programs from the mayor's budget ax and got rid of two particularly bad plans: privatizing health care at the county jails and allowing more condominium conversions.

The board members are also looking seriously at putting as much as \$100 million in new taxes — progressive taxes — on the November ballot. Current plans include a modest increase in the hotel tax, an increase in the real-

estate transfer tax on high-end properties, and a tax on commercial rents of more than \$200,000 a year, which would be paired with a reduction in the payroll tax for small businesses.

Now Newsom, who is busy running for lieutenant governor, needs to decide whether he's serious when he says he wants to work with the supervisors on a budget everyone can accept.

On one level, the mayor doesn't have a lot of choice — if he vetoes the proposal the board sent him, there's a good chance the supervisors will override the veto. What he's more likely to do is simply refuse to spend the additional money the board wants to allocate — allowing his cuts to take effect, allowing critical services to die and community-based nonprofits to close, while that money just sits in a reserve fund (or gets allocated to

the mayor's other priorities).

That would be a terrible statement for someone who claims he can be a positive force in Sacramento and who clearly wants to run for governor some day. The board has presented a budget that's still fairly moderate — the tax hikes aren't included in the spending plan, and most of what Newsom asked for is. It's the kind of plan that a Democrat who wants to run California some day ought to be embracing. Unfortunately, Newsom insists on running on the Republican platform of cuts only, no new taxes. (Although he's stuck a lot of hidden taxes, called fees, on small businesses.)

The mayor also has tried to use the budget process to kill some several ballot measures he doesn't like. He wants the supervisors to get rid of proposals that would give

CONTINUES ON PAGE 6 >>

A new New Deal for San Francisco

Karl Bietel, Fernando Marti, and Calvin Welch

**OPINION** On Thursday and Friday, July 8 and 9, San Franciscans concerned about the future of their city will have a unique opportunity to devise practical, locally actionable proposals to shape and direct future policy affecting the local economy and the provision of critical human services.

On July 8, starting at 3:30 p. m. at SF Lighthouse Church (1337 Sutter at Van Ness), a New Deal for the City economic development summit will be held to address set of issues ranging from municipal reform to community-based economic development proposals. A copy of the draft positions can be found at [www.sfccommunitycongress.wordpress.com](http://www.sfccommunitycongress.wordpress.com).

The next day, the San Francisco Human Services Network, a 110-member organization of human and health service nonprofits, will host its New Realities summit starting at 9 a. m. at the McClaren Center at the University of San Francisco. More details about topics at the summit can be found at [www.sfhsn.org/index](http://www.sfhsn.org/index).

The results of these two summits, along with proposals on Muni reform and affordable housing, will form the basis for a citywide meeting of "The New, New Deal for San Francisco" Congress, scheduled for Aug. 14 and 15 at USF.

The summits and congress offer a chance to discuss, adopt, and plan the implementation of a comprehensive response to the assault on the provision of critical public services and the clear failure of the local economy to respond to the current and future needs of San Franciscans. Over the past

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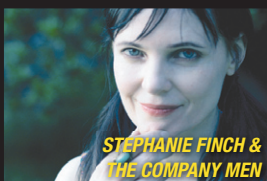


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## EDITOR'S NOTES

CONT>>

people, and middle-class private sector workers, and people who need public services, and kids who go to public schools, and college students ... they've been giving back for years. The rich, the big corporations, the people and institutions that have fared so well under the Bush-era tax cuts ... they haven't given back a dime.

It's true that there's pension abuse, the vast majority of it in the management and public safety areas. There are cops who make too much money anyway, get pay bumps right before they retire, and walk away with 90 percent of their artificially inflated salaries — for life. I could see capping pensions for each pay grade, and I could see requiring people who make more than \$100,000 a year to contribute more to their pension funds.

But I think it has to be done in combination with new revenue. It has to be done in combination with an acknowledgement that in this budget crisis, some parts of our city, some parts of our society, aren't hurting at all, and are refusing to help out with anyone else's pain. We simply are not sharing the burden equally. And until we can start to change that, I'm not so thrilled with blaming the middle-class city workers for the local budget problem. **SFBG**

## CHALLENGE

CONT>>

the board shared appointments to the Rent Board and the Recreation and Park Commission along with a plan mandating community policing. In essence, he's asked the supervisors to abandon other good-government reform policies in exchange for saving critical public services. That's apparently not illegal (although offering to trade votes is). At the very least, however, it's unseemly, and the board needs to make clear that it won't accept this sort of hostage-taking.

It the mayor wants to have any kind of a productive year — and show that he can actually work with legislators — he needs to sign the budget the board sends to him and agree to spend the money the way it's earmarked. Otherwise he'll be acting like the governor of California — and that politician's approval rating is about the lowest on record. **SFBG**

## NEW DEAL

CONT>>

decade, San Francisco has lost, and never replaced, more than 70,000 permanent jobs as first the dot-com bust and now the implosion of the financial sector have shredded the city's "new" economy. In a total reversal of its historic role, San Francisco is no longer the employment center of the Bay Area, but simply the high-end bedroom of a commuting workforce based outside the city.

This historic shift has meant that the primary form of development in San Francisco has gone from commercial, employment-based enterprises to high-end residential development — development that, because of Proposition 13 limits on local property taxes, simply fails to pay for the city services needed to support the existing and new residential population.

San Franciscans built a system of local governance that was unique in the state, and not often matched in the nation, in providing a level of municipal services based on the premise that we share a special place and a common future. These services were provided by a robust mixture of traditional public sector departments and innovative, community-based nonprofits. That system was itself based on an economy that mainly employed San Francisco residents in a diverse mix of economic activities with opportunities open to a wide array of people.

That economic base has been reduced to a mere shell of its former diversity, with few opportunities for even fewer people. Our current mayor has no desire to address this historic shift; instead, he is content to endlessly campaign for other offices, issue press releases on mythical achievements, and pit one portion of San Francisco against another in hopes that all forget the decline of the city under his leadership.

Progressive forces cannot again allow needed changes to be held hostage to the election of a particular candidate. We must put on the table a comprehensive, integrated set of locally actionable policies that make sense in the realities we face in the second decade of the 21st century — *no matter who wins*. After all, it's our city. **SFBG**

*Karl Bietel is a worker advocate; Fernando Marti is a community planner; and Calvin Welch is a balanced growth and affordable housing advocate.*



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Édouard Manet, Woman with Fans (detail), 1873. Oil on canvas.
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## Transit troubles

Fixing Muni is going about as smoothly as boarding a crowded bus with a bundle of groceries

By Rebecca Bowe  
rebeccab@sfbg.com

Peggy da Silva is an avid cyclist, public transit advocate, and member of the San Francisco Transit Riders Union — a new organization made up of several hundred San Franciscans who want to see improvements to Muni.

Yet even she admits that when it comes to getting to work, it takes just 15 minutes by car or an hour if she opts to go by bus. “I am committed to transit and cycling” for environmental reasons, she said, but “it gets really frustrating” to wait for the bus or light rail cars to arrive.

Da Silva could be considered lucky in that she can opt to drive if she feels it's necessary, while many lower-income San Franciscans cannot afford a car and have no choice but to rely on Muni to get to work, buy groceries, or make doctor appointments. It's even worse late at night when the buses run less frequently and the streets are dark and empty.

Speaking at a June 29 transit rally, the Rev. Norman Fong of the Chinatown Community Development Center joked that Chinatown is one of the city's greenest neighborhoods — but “not by choice.” Most Chinatown residents just can't afford to own a car, under-

scoring the point that Muni service cuts affect lower-income communities more significantly than those with more transportation options.

The perception that Muni is broken isn't unique to transit advocates. Around City Hall, a number of proposals have been put forth to fix the ailing system, which has been mired in delays and overcrowding as fares have gone up and service was slashed. But determining what the root problems are, how they should be addressed, and what the best path forward may be has proved arduous.

Rather than a simple calculation or a study in efficiency, the debate surrounding Muni is spinning into an emotionally charged affair. For those aiming to protect low-income riders from service cuts or fare increases, it's a discussion about social justice, calling into question why the city is asking more of bus riders than motorists in a city with a “transit-first” mandate in its charter.

The strong opposition to the cuts by supervisors and the public has led to a rollback. On June 30, the San Francisco Municipal Transportation Agency (SFMTA) announced that on Sept. 4, it would be able to restore half of the 10 percent systemwide service reduction that went into effect in May.



Muni buses and trains have been particularly crowded since service reductions were implemented this spring. | GUARDIAN PHOTO BY BEN HOPFER

“Due to stronger than expected revenue streams, operational efficiencies, and new grant opportunities, staff is recommending the restoration of service on some routes and lines this fall,” according to an SFMTA press release. Buses that run all night would come more often, and the partial service restoration would help ease over-crowding.

While this was welcome news for anyone who takes transit, the expected improvement still leaves untouched many key issues plaguing the city's public transit system. Two separate initiatives most likely destined for the November ballot seek to

deal with systemic problems — but both have met with resistance.

On July 1, Sup. Sean Elsbernd announced that he had submitted some 75,000 signatures for a proposed charter amendment for the November ballot to change the way transit operator salaries are determined. Since they only needed 46,000 signatures, “presumably, we'll qualify,” Elsbernd told us.

“It presses the reset button on all the [memorandums of understanding] and then puts the riders at the table,” he explained. “It also eliminates the side letters that allow the six leaders of the union to get full-

time salaries and benefits without needing to drive.”

Elsbernd's proposal would require operator wages and benefits to be set through collective bargaining, instead of the current guarantee that their wages be at least as high as the average wage rate for transit operators in the two highest paying comparable transit systems.

Yet his proposal is opposed by the city's transit operators union, TWU Local 250-A, whose members feel they've been unfairly blamed for the MTA's fiscal problems. Speaking at the June 29 rally, Ron Heintzman, CONTINUES ON PAGE 10 »

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Rather than a simple calculation or a study in efficiency, the debate surrounding Muni is spinning into an emotionally charged affair.

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RENE CAZENAVE OBITUARY 14

## ALERTS

By Paula Connelly  
alert@sfbg.com

### WEDNESDAY, JULY 7

#### Think Outside the Bomb

Learn about Think Outside the Bomb, a volunteer, youth-organized, grassroots network working for nuclear abolition. Also learn about its 2010 Disarmament Summer campaign at this presentation on nuclear weapons, the energy industry, and the human and environmental costs of nuclear weapons. Entertainment, special guests, and more.

7 p.m., free  
The Long Haul  
3124 Shattuck, Berk.  
www.totbtour.wordpress.com

### THURSDAY, JULY 8

#### "Sustainable Home Landscape"

Attend this panel discussion on how to harvest rainwater and reuse greywater in the urban landscape moderated by Cleo Woelfle-Erskine, one of the founders of Greywater Action. Learning how to conserve water at home is becoming increasingly important for Californians as we face drought and collapsing ecosystems.

6 p.m., free  
San Francisco Public Library  
Latino Hispanic Community Meeting Room  
100 Larkin, SF  
(415) 557-4484

### SUNDAY, JULY 11

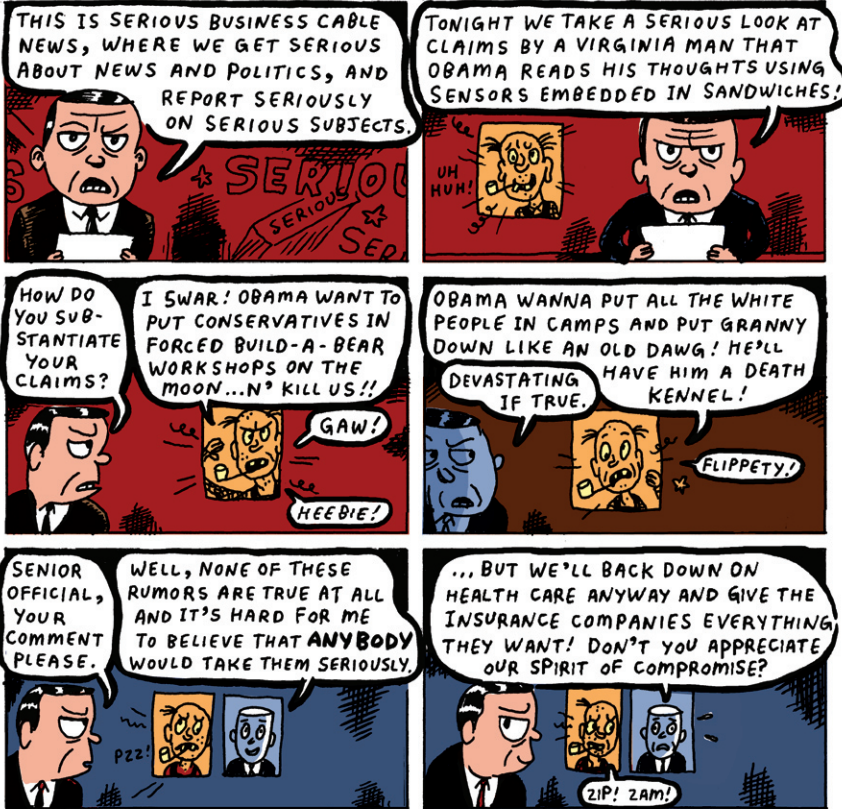
#### Pastors for Peace

Support the 21st Friendship Caravan to Cuba as it passes through San Francisco on its way to deliver humanitarian aid to Cuba and challenge the U.S. blockade. The caravan is visiting 130 U.S. and Canadian cities to educate people about the blockade while collecting construction, medical, and education supplies before traveling to Cuba without asking for a U.S. government license. Featuring a presentations and video.

2 p.m., free  
Temple United Methodist Church  
65 Beverly, SF

## TROUBLETOWN

BY LLOYD DANGLE



www.cuba726.org

#### More Drought Solutions

Learn how to save water in your house and yard with greywater systems, rainwater catchments, earthworks, and landscaping choices at this presentation and workshop with instructor Babak Tondre. The greywater system at EcoHouse was the first permitted residential greywater system in California. Return home with ideas and plans of your own.  
10 a.m., \$15  
Ecology Center, Suite H  
2530 San Pablo, Berk.  
(510) 548-2220

### MONDAY, JULY 12

#### The good tariffs

Attend this one-day conference

titled "Feed-in Tariffs: A Time for Real Action on Renewable Energy in California" to discuss feed-in tariffs as way to stimulate investment in renewable energy, increase energy security, and promote economic development in California.  
9 a.m. - 5 p.m., \$30  
City Club  
11th Floor  
155 Sansome, SF  
www.pacificenvironment.org/FITconference

### TUESDAY, JULY 13

#### Adoption options

Attend this informational workshop to find out about the possibilities of providing a permanent home to one of the 80,000 foster children in California. Adopt A Special Kid

(AASK) is located in Oakland and provides social work services necessary for adoption as well as a monthly stipend until children reach the age of 18. All families welcome, including LGBT families, singles, partnered people, older people, disabled people, homeowners, and renters.  
7 p.m., free  
AASK Office, Suite 103  
8201 Edgewater, Oakl.  
(510) 553-1748 ext. 12 SFBG

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### POLITICS

Theresa Sparks shows her conservative side, the problem with Students First, "hostages" at the budget talks, Lennar updates



### NOISE

Goldfrapp concert pics, demon amulet sound sculpture, Summer Wavelengths local DJ mix series, Pavement review



### PIXEL VISION

Street Threads, crafting it up at Workshop, "Last Airbender" interviews, East Oakland paparazzi, saving REEL Video



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## Transit CONT.

the new international president of the Amalgamated Transit Union, summed up the attitude of drivers who feel they are being asked to give up hard-fought gains in the face of an economic downturn.

"I've been told that here in San Francisco, the mayor for some reason clearly has his head up his ass," Heintzman said. "It's time to tell him to stop trying to balance the damn budget on the backs of the workers."

Speakers at the rally voiced support for federal legislation that would bolster municipal transit budgets nationwide with a \$2 billion emergency infusion. A second federal bill would allow local governments greater flexibility with federal transit funding that currently can only be spent on capital projects, not day-to-day operations.

"We're asking them not to make us buy a bus when we can't hire a bus operator to drive it," explained Harry Lombardo, international president of the Transit Workers Union. "There's no point in spending hundreds of thousands on a bus and letting it sit in mothballs. And believe me, it's happening all over the country."

Sup. David Campos, a cosponsor of a competing ballot measure that aims for more comprehensive Muni reform, joined the rally and criticized the notion that drivers should be blamed a dysfunctional, underfunded transit system.

"Those of you who live in San Francisco know that right now there is a climate at City Hall that is pointing the finger at drivers, blaming drivers and blaming the workers for the problems that this system has," Campos said at the rally. "Muni is broken. But Muni is not broken because of labor. And we have to say no to that push to somehow create a division between riders and drivers.... We can't ignore the fact that we have a system that is getting money that is not being used well."

Campos has joined with Sups. Ross Mirkarimi, Eric Mar, and Board President David Chiu to propose a reform package that would remove the pay guarantee for Muni driver, but also create split appointments to the MTA Board of Directors, allocate a share of property tax revenue to the city's Transportation Fund, and establish an Office of the MTA Inspector General to help reduce waste and ramp up efficiency. The proposal would be subject to voter approval in

November.

The proposal to give the supervisors some appointments to an MTA board that is now solely accountable to the Mayor's Office became an issue at the eleventh hour of budget negotiations between the supervisors and Newsom on June 30. The mayor strongly opposed that and two similar charter amendments that would establish split appointments for the Recreation and Park Commission and the San Francisco Rent Board, as well as a ballot measure that would require the police department to engage in foot beat patrols.

Many saw his stance as a quid pro quo that inappropriately tied mayoral support for the budget — which included funding restorations to community programs that progressive board members wanted to preserve — to these unrelated ballot proposals.

Dave Snyder, who directs the SF Transit Riders Union, viewed the move as an affront on Muni riders. "This particular mayor has managed to screw up Muni service through his complete control over the agency," Snyder said. "And whatever it takes, Muni riders want to see that fixed."

While he said he thought a split appointment for the MTA Board was important, "the most important thing is more money. That's the key issue," he added, noting the reform package would create more funding for Muni.

Members of the Budget and Finance Committee resisted the mayor's demand and forwarded a budget to the full board that included their high-priority restorations. The proposed ballot measures will be considered by the board this month.

"If you ask me, I would say we should have commission reform across the board," Mirkarimi told the Guardian. "The idea of having [equally balanced appointments] is a smart way for us to share the responsibility and the consequences."

MTA's fiscal problems aren't unique to San Francisco. On July 1, Caltrain announced a menu of undesirable options to deal with big financial troubles facing the commuter railroad. Elimination of weekend service and certain weekday train stops, or a 25-cent increase to base fares or zone fares, will be the subject of public hearings this summer.

Noting that all the different sources that fund Caltrain have been slashed, spokesperson Christine Dunn told us, "It's frustrating to not be able to provide the service you want to provide." **SFBG**



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Claude Monet, Rue Montorgueil, Paris, Festival of June 30, 1878 (detail), 1878. © RMN (Musée d'Orsay)/Hervé Lewandowski

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# Truce talks

Police, party promoters, and politicians seek a detente in the War on Fun

By Alex Emslie  
news@sfbg.com

All parties are hopeful for peace in the Guardian-labeled War on Fun after oppressive raids on SoMa clubs have stopped and the feuding sides — mainly the San Francisco Police Department and nightclub owners — are sitting down to truce talks brokered in part by the fledgling California Music and Culture Association (CMAC).

“I’m here to work with you,” Kitt Crenshaw, commander of SFPD’s new Entertainment Task Force, told the crowd at a Nightlife Safety Summit on June 30. “I’m not the enemy. I’m not the ‘War on Fun,’ as they call it. I’m not the Antichrist.” The summit was sponsored by the Mayor’s Office, Entertainment Commission, SFPD, Small Business Commission, and CMAC.

Club owners and the SFPD are attempting to find balance between stifling the entertainment industry with heavy-handed enforcement and doing something about the deadly gun violence plaguing neighborhoods around some San Francisco nightclubs. Owners and party promoters don’t want entertainment permitting power to go back to the SFPD, as Mayor Gavin Newsom has suggested. But recent shootings and the Entertainment Commission’s inability to immediately close problem clubs have city officials demanding change.

Board of Supervisors President David Chiu introduced legislation in early June that would give the Entertainment Commission the authority to revoke the entertainment permits of noncompliant clubs that are consistently scenes of violence. Chiu’s legislation would further extend temporary suspension powers the board granted to the commission in 2009.

“There is strong consensus that the Entertainment Commission needs to do its job. And if this is what it takes to give it more tools, then so be it,” Chiu told the Guardian after the June 25 CMAC Insider Luncheon, where he participated in a forum with entertainment industry representatives. Chiu said he was feeling pressure from his constituents in North Beach to “come down

like a hammer on the industry” following several shootings around the neighborhood’s nightclubs this year.

Terrance Alan, a longtime industry advocate and entertainment commissioner, told the Guardian he recently requested that the City Attorney’s Office help define when nightclub owners should be blamed for violence occurring near their business. “If we’re going to hold venues and security teams responsible, we have to tell them and make sure it’s legal,” he said. “The line of reasoning that blames the nearest business will force San Francisco to shut down. The first thing we have to do is stop blaming each other.”

Chiu, speaking to a crowd at the Nightlife Safety Summit, recounted a handful of incidents that pushed him to craft the new legislation. Since the last legislation was passed to strengthen the Entertainment Commission’s power to regulate nightclubs, eight people were shot outside the Regency night club Nov. 15, 2009; 44 rounds were fired outside club Suede, resulting in one death and four injuries Feb. 7; a shooting occurred on Broadway outside a strip club in mid-February; and a police officer was shot outside the Mission District’s El Rincon club on June 19. “And so on, and so on,” Chiu said.

Following the shooting at Club Suede, which had long been a site of violence prior to the gang-related carnage in February, officials were stunned to learn the commission did not have the power to revoke entertainment permits. The most it could do was suspend Suede’s permit to play music for 30 days.

“To hold the commission responsible for something it was never envisioned to do and never given the power to do is where the narrative has gone wrong recently,” Alan said of widespread criticism that the commission just didn’t simply “shut down” Club Suede.

Suede remains voluntarily closed as it bargains with the City Attorney’s Office, which filed a complaint against the club after the shootings. Alex Tse, the lead attorney for the city in the case, told the Guardian there was nothing he could legally do to prevent Suede from



**Officer Larry Bertrand’s aggressive tactics in cracking down on nightclubs and parties fueled a strong community backlash.**

reopening before Aug. 10, when the court is scheduled to rule on a preliminary injunction (court mandated closing) the City Attorney’s Office filed. But he doesn’t expect them to reopen because Suede and the city are currently working toward settling the case.

If the incidents Chiu described represent a black eye for San Francisco’s entertainment industry, the California Department of Alcoholic Beverage Control and SFPD aren’t necessarily squeaky clean either. “I sat down with [ABC director] Steve Hardy and told him that where the state was focusing efforts in San Francisco was completely misguided,” Chiu said at the CMAC luncheon. “And I’ve spoken to [California Senator] Mark Leno to try to move them in the right direction.”

The break in the crackdowns of 2009, mostly attributed to severe tactics employed by SFPD Officer Larry Bertrand and ABC agent Michelle Ott, followed a widespread backlash to the sometimes brutal treatment legitimate business owners were receiving in the name of public safety. Back-to-back over stories in the Guardian (see “The new War on Fun,” March 23, 2010) and the SF Weekly, calls to the ABC from city officials, the formation of CMAC, and a Racketeer Influenced and Corrupt Organizations (RICO) suit filed against San Francisco and the rogue officers spurred officials to rein in Ott and Bertrand.

Hardy told the Guardian that Ott is no longer assigned to alcohol enforcement in San Francisco. Bertrand has traded in his plainclothes for a uniform and hasn’t been seen busting into clubs, beating up the help, or confiscating DJ equipment for several months.

Mark Webb, plaintiff’s attorney in the RICO case, which was moved to the federal court by the City Attorney’s Office, said Bertrand is scheduled to give a deposition for the case July 26. Webb told the Guardian he plans to ask Bertrand questions relating to “a pattern of ongoing and repeated abuses” claimed in the complaint, which includes Newsom and ABC as defendants.

“We’re at a crossroads,” Chiu told the crowd at the Nightlife Safety Summit, adding that if the new power for the Entertainment Commission does not reduce club violence, stronger measures would be taken, whether it’s Newsom’s suggestion to scrap the commission entirely and give permitting power back to the police department or Chiu’s idea to create another “less politicized” body to issue entertainment permits made up of representatives from city department that are affected when nightlife entertainment goes wrong.

“There has been significant dissatisfaction with the Entertainment Commission due to many actual and apparent conflicts of interests,” Chiu said. “Frankly, this is why we may need to move to a different model of who actually makes decisions on

permits, because often the people who want to make those decisions are the ones who stand to get the most benefit out of them.”

But club owners and party promoters argue that the police issuing entertainment permits, as they did prior to the Entertainment Commission’s creation in 2002, has a chilling effect on an important part of San Francisco’s economy.

Alan said a civil grand jury found the police department had a conflict of interest in being both the granter and enforcer of nightclub permits, a finding that spurred the creation of the Entertainment Commission.

“I’ve been in the industry long enough to remember when it was in the Police Department’s hands,” said Guy Carson, owner of Café Du Nord and director of CMAC. “Since the advent of the Entertainment Commission, more permits have been issued, which has vitalized the industry.”

Club owners and party promoters don’t want to be blamed for street violence over which they have no control, and they have some political support for that stance. “Clubs don’t create youth gun violence, society creates youth gun violence,” Sup. Bevan Dufty proclaimed to the crowd at the Nightlife Safety Summit, drawing thunderous applause from the room.

“There is a street scene and a club scene, and they do intersect. But a lot of the violence occurs in

CONTINUES ON PAGE 14 »



# Ungodly deeds

Catholic Church dodges local taxes and sells a city-supported child care center to developers

By **Brittany Baguio**  
news@sfbg.com

The Catholic Church claims to value charity and justice, but recent local conflicts over cutting off child care for low-income families and refusing to pay millions of dollars in taxes to cash-strapped San Francisco city government — as well as the ongoing priest pedophilia cover-up cases — cast doubt over the church's commitment to those in need.

The San Francisco Catholic Archdiocese has said it will close the Children's Village Development Center in August, displacing 110 children enrolled in the program and leaving 100 families — a third of them low-income — scrambling for hard-to-find childcare providers.

The Archdiocese also sold other surrounding properties because it could not afford to retrofit its buildings for earthquakes, selling them to developers Chris Harney and Tom Murphy. Both the church and the developers rejected efforts by Children's Village parents, who formed the nonprofit Supporting Early Experience and Development (SEED), to temporarily lease the building.

Dan Dillon, a representative for Harney and Murphy, told the Guardian that they decided to reject SEED's leasing offer because they had already made a deal with a tenant who was willing to offer more money. Dillon wouldn't identify the tenant, but he said the new tenant would use the building without major modifications, which might have triggered a need for city permits and a public hearing.

Catholic Charities CYO, an agency of the Archdiocese that oversees programs such as the Children's Village program, closed the center because it wasn't making money. The city gave about \$1.5 million in grants and loans to support childcare for poor families at Children's Village, with most of the money coming from the Low Income Investment Fund.

According to Catholic Charities' official statement on the dispute, it tried to maintain the program by cutting slots for low income families in

an effort to subsidize the program. There was still not enough money to fund the program. Catholic Charities representative Gabrielle Slanina told us that the tough economy and internal budget cuts hurt their ability to continue providing childcare at the site.

"The program hasn't been financially sustainable over the years," Slanina told us. "Sustainability just wasn't turning around. But we tried to keep it going for as long as we could."

Catholic Charities still plans to later build a new \$1 million children development center three blocks away on the corner of 10th and Mission streets. But SEED members are left in the lurch for now, causing them to question the validity of Catholic Charities' mission to "support, stabilize, and strengthen families."

Dee Dee Workman, a consultant helping SEED, was disappointed with the Archdiocese's bottom-line approach to helping local families. "They have not attempted to secure slots with these families," Workman told us. "They don't care about these kids. It's just about the money, and it's immoral."

SEED member Sabrina Qutb, who has a three-year-old son enrolled in Children's Village, said she sees the new center as a waste of money. "I do not believe the city should continue to fund Catholic Charities child care programs," Qutb told us. "Who's to say they won't drop 10th and Mission in a few years and waste even more of the city's money?"

Many child care programs have waiting lists up to two years in a city where there are more than twice as many children under 13 with working parents as there are licensed child care slots, according to a study prepared for the city by the California Child Care Resources and Referral Network. Child care slots for infants are among the fewest, making up only 6 percent of the 17,894 child care center slots in the city. Preschool children ages two to five years old occupy 63 percent of the child care slots.

SEED member Kathryn Shantz put her two-year-old daughter on a waiting list for another child



**Children's Village will close down next month, leaving about 100 families scrambling to find child care.**

GUARDIAN PHOTO BY CHARLES RUSSO

care facility immediately after the announcement of Children's Village closure. "I'm 104 on the waiting list for the Yerba Buena Child Development Center," Shantz said. "I've been on the wait-list for a year, and they basically told me that there's no way I'm getting in."

Meanwhile, while the city supported the church's child care program, the church is still stiffing the city on its tax bill. On April 16, the Archdiocese filed a suit in the San Francisco Superior Court against Assessor-Recorder Phil Ting. The suit challenges a Transfer Tax Review Board ruling last November which held that the Archdiocese owed the city \$14.4 million after transferring 232 parcels of property among three Archdiocese corporations in 2008 without paying the required transfer taxes attached to those vacant lots, parking lots, apartments, commercial buildings, parishes, and schools. This is the second-largest transfer tax bill in San Francisco history.

Repeated calls to the Archdiocese of San Francisco were not returned. In a press release, the Archdiocese said that it "maintains that to impose transfer taxes, penalties, and interest on a religious organization in connection with an internal restructuring involving no exchange or receipt of money from which to pay any tax is inequitable and threatens to confiscate substantial church assets that are devoted to religious purposes."

The next court date for this case is scheduled for Sept. 17. This recent lawsuit and the sale of Archdiocese properties come at a time when the church is facing the possibility of paying out big settlements in cases

involving sexual abuse by priests.

Survivor Network of Those Abused by Priests (SNAP) Northern California Regional Office representative Joey Piscitelli said that if victims weren't so afraid to report their abuse, the Archdiocese would owe its victims even more money. "Ninety-eight percent of victims never report the abuse, and the average person reports the abuse 25 years after the incident," Piscitelli said. "The church brags that the clergy didn't do it because they were never convicted, yet they're paying billions of dollars in lawsuits."

With the Catholic Church now facing scrutiny on so many fronts, it seems that a day of reckoning could be in its future. On June 29, the Supreme Court decided not to hear an appeal by the Vatican for immunity in a highly publicized pedophilia suit, clearing the way for the 2002 lawsuit to advance.

The plaintiff, under the name of John V. Doe, alleged that he was abused in 1965 by Father Andrew Ronan in Portland, Ore. Ronan died in 1992. The Vatican tried to kill the lawsuit by stating that it was protected under the Foreign Sovereign Immunities Act of 1976, a federal law that prevents foreign states from lawsuits.

The appeals court determined that there was an exception to the law, stating that Ronan was an employee of the Vatican and he was working under Oregon law. No one has ever won a lawsuit against the Vatican for sexual abuse allegations made by the clergy. This Supreme Court decision opens the door for future lawsuits against the Holy See. **SFBG**

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## NEWS

## Fun CONT>>

the street scene," Carson said. "A lot of shootings that happen relate to people never inside the clubs. That's a conversation CMAC looks forward to having — to have a little more accurate discussion."

While he asserts that some nightclubs attract violence to the city from out of town, Crenshaw said he was pleased and surprised at the level of collaboration emerging between entertainment representatives and SFPD. "I got so much positive feed-

back from it [the Nightlife Safety Summit]. It was a bit overwhelming," he told us. "I think the industry itself is tired of being labeled as a pariah. They want to change their image."

Brit Hahn, owner of City Nights and SFClubs, agreed that working with district captains was in the best interest of any club looking to remain profitable. "When something bad happens at a nightclub anywhere in San Francisco, he said at the Nightlife Safety Summit, "it's bad for all of our businesses." **SFBG**

## RENE CAZENAVE, 1941-2010

Rene M. Cazenave died at home June 27 in the company of his wife, Sylvie, and sister, Denise. He is also survived by his son, Lucien, and two-week-old granddaughter, Drew. He was 69.

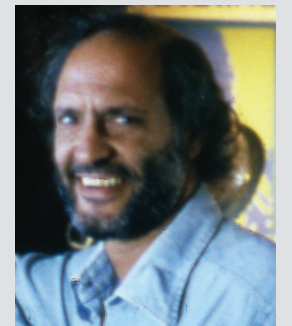
A native San Franciscan, Rene was instrumental in the creation of the community empowerment movement in the city from its modern inception in the 1970s. He was at the center of community politics for nearly 40 years. He was a key member of Citizens for Representative Government, the community-based coalition that devised and successfully campaigned for district election of supervisors in 1977, a move that led to the election of the first directly elected African American, Chinese American, and gay supervisors. He helped organize and found the Council of Community Housing Organizations, a coalition of faith- and community-based nonprofits that produce permanently affordable housing. Over the past 30 years, members of the group have developed or acquired and rehabilitated some 25,000 affordable homes and apartments in one of the most expensive housing markets in the U.S. He helped create and then save KPOO community radio. He loved his family, jazz, old San Franciscans (indeed, he became one himself), dogs and cats, and reading and debating history.

His dad, also Rene and also a native, spent his working life in newspapers, retiring as a Hearst Examiner editor. Rene learned from his dad — and mom, who was also a native — every parish, every street, every neighborhood, and every bar in San Francisco. He was invaluable to a movement centered on community organizing, but made up of folks who hailed from everywhere but San Francisco. He shared his knowledge of the city — and his love for the people of the city as well.

Rene's special genius was in raising funds for the creation of a community controlled infrastructure, empowering residents of low-income neighborhoods in San Francisco. He was the master in the use of the federal Community Development Block Grants program (CDBG), and was an important part of a community effort to restructure the Redevelopment Agency, leading to the use of the agency's tax-increment financing mechanism. At a conservative estimate, these two public sources — CDBG and tax increment financing — have poured more than \$1 billion into low-income San Francisco communities since 1975. Thousands of lower- and fixed-income San Franciscans who didn't even know Rene's name found a home, got critical job training, played in a gym, ate a hot meal at a senior center, got treatment for an illness at a community clinic, and had an opportunity to vote for a supervisor who represented their interests as a result of his skillful and tireless advocacy.

Rene was a fully integrated political being. To an astounding degree, his moods were set by the politics of his city. He held a deep and unshakable belief in socialism and humanism. He was heartsick at the decline of working class San Francisco. But his depression and disappointment over political events never caused him to give up or give in. He loved the fight, he loved the action, and he worked harder than most to the very end.

We all know that we stand on the shoulders of giants. But every now and then we are lucky enough to actually stand shoulder-to-shoulder with them. Those of us who knew Rene Cazenave were that lucky. Services are pending. **(Calvin Welch)**



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# food + drink

Aw, shucks: Osteria Stellina proves that “nautical” and “pizza” aren’t mutually exclusive. Pictured: a prosciutto pizza (left) and one with roasted tomatoes.

GUARDIAN PHOTO BY RORY MCNAMARA



## Consider the oyster pizza

By Paul Reidinger  
paulr@sfbg.com

**DINE** If you think food Valhalla is the Ferry Building, you haven’t been to Point Reyes Station lately. The Ferry Building is just a building full of food — a nice building with interesting food, I concede — whereas Point Reyes Station is basically a village consecrated to food, Foodville USA. It’s full of produce markets, butchers, bakeries, creameries, and restaurants, seemingly to the exclusion of everything else. The village, which sits on Highway 1 near the foot of Tomales Bay in the far west of Marin County, is just a few blocks’ square, but those blocks are chockablock with people wandering on foot from one little food heaven to the next.

If Marin County doesn’t make my list of favorite places, it’s mainly because of the dense population corridor along U.S. 101 in the east. To the west, though, beyond the Mercedes-clogged tracts of Fairfax and San Anselmo, the land relaxes into open, rolling country plied by cyclists and dotted with stands of oak trees and boutique agricultural concerns, many carrying the “Marin Organic” label. And the capital of this peaceable (if

kingless) kingdom is Point Reyes Station.

Given the bucolic setting, I was a little surprised to step into Osteria Stellina, one of the newer and most heralded restaurants, and find myself in a rather plain gunmetal-gray dining room. It was like being in the officers’ mess on a battleship. Gray is a nice color for flannel suits, but on the walls of a restaurant — a restaurant, moreover, serving a Cal-Ital menu that bursts with flavor — it struck me as overcautious.

Still, the nautical hint isn’t entirely misplaced. Point Reyes Station was once a port, and nearby Tomales Bay produces a wealth of farmed oysters. Naturally, Osteria Stellina offers these (from Hog Island) raw, and also (from Drake’s Bay Family Farms) atop a pizza (\$18). This was as improbable a home for oysters as I’ve ever come across, but it did work. It helped that the rest of the pie was liberally spread with leeks braised in cream (from neighboring Straus Creamery), lemon thyme, and parsley — a tasty, green-yellow paste like a less manic gremolata. A small downside: the paste made the crust slightly soggy.

Damp bread isn’t always a disaster. We were smitten with Stellina’s version of panzanella (\$18), the salad whose key ingredient is stale bread,

moistened with vinegar and proof that thrift need not be dull nor otherwise feel like deprivation. This panzanella was the kind the king might be served, if west Marin had a king; it was made with heirloom tomatoes and (non-stale but perhaps toasted) Brickmaiden sourdough bread and further fortified with shreds of local chicken, Point Reyes mozzarella, greens, olives, and a balsamic vinaigrette. Panzanella is irresistibly flavorful, easy to make and share, and wonderfully redolent of both summer and elegant frugality, and I wonder why we don’t see it offered more often on menus.

Another Italian favorite that seems underrepresented in this country is the combination of cannellini beans and tuna. At Stellina this dish (\$13) was made with conserved tuna (which I supposed to have been poached in olive oil), and it took an additional charge from celery and organic baby fennel, along with lemon quarters to squeeze over the top.

Even something as unassuming as a grilled-cheese sandwich (\$14) can become special if it’s made with superior bread and interesting cheeses (fontina and, from Valley Ford, Estero Gold) and plumped up with braised veal shanks and caramelized onions. A kind of osso buco sandwich.

Stellina’s desserts have an artisanal intensity. The strawberry “pop tarts” (\$10), a pair of shortbread-like pastry squares wrapped around a layer of fruit preserves, were enhanced by a scoop of lemon-butter milk ice cream. This dessert was a whimsical reimagining of a Saturday-morning breakfast favorite from the 1960s. The fig crisp (\$10), on the other hand, was direct and powerful — mostly fruit (including some blackberries) with just enough pastry and ground almonds to give context through texture.

The wine list is neither too long nor too short, and it offers local and Italian wines at moderate prices. Organic house wines (sauvignon blanc and zin) are available on tap, and all the wines except the sparkling are available in carafe or bottle. I was thrilled to find a greco di tufo, an obscure Italian varietal grown mainly on the far side of Mount Vesuvius. It goes well with oysters, and pizza too. **SFBG**

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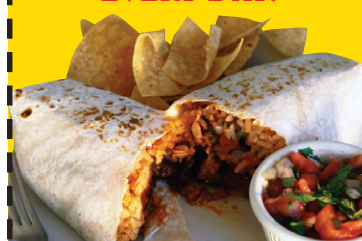
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# To barflys

By L.E. Leone

le.chicken.farmer@gmail.com

## CHEAP EATS



I went into the liquor store and bought a bottle of Extra Strength Excedrin, that was all. “Bag?” the guy behind the counter said. Like the rest of the store, he was aflicker with fluorescence.

I was afraid to shake my head. “No thank you,” I said, very very softly.

He gave me a bag. I decided to look at it like this: I had a bag! I could fold it up and keep it in my purse, I could recycle it, write a poem on it, make a funny hand-puppet for the kids, pack a lunch ... a small brown paper bag has many uses. I remembered my mother leaning forward in a soft chair in a darkened room, her eyes rimmed in red, breathing into just such a bag.

The rest of the family had found better things to do — playing outside, getting married — but I sat cross-legged on the living room carpet, a discreet distance away, watching my broken-down mother breathe into a paper bag, and learning loneliness.

Outside the fluorescent liquor store 30 years later was a bright, lovely day, and I knew I had to get out of it. I unhitched my bike, then rehitched it, walked five or six parking meters down the street, and ducked into a dark bar with two old guys and a bartender.

I sat between the two old guys. One was reading a newspaper, the other was just blinking.

“What can I get you, young lady?” the bartender asked, though my guess is I’m older than him.

“A Coke and a glass of water.” I smiled at the old man who wasn’t reading the newspaper, and he blinked. Maybe he was trying to focus. If so, we had *that* in common.

I opened my new bottle of pills, popped two, drank some water, drank half my Coke, and the bartender said, and I quote, “Headache?”

I nodded. I love bars. I wish I loved to drink, too. I would spend more time in bars, and then my life would be different. I met Crawdad de la Cooter in a bar, and a lot of great people in bars. People I didn’t meet in bars include: the German asshole, an Argentinean asshole, that Canadian one, and a whole lot of

home-grown crap.

“I have a date for dinner,” I said, after we had discussed print media vs. electronics, children, the neighborhood, Proposition 8, and sports. I’m talking about me and the bartender. The newspaperman was only interested in his newspaper, and the man who blinked had left, his mood no doubt ruined by young women and Cokes and such.

“Oh yeah, where are you going?” the bartender said.

So then we got to talk about neighborhood restaurants. The neighborhood was Rockridge, but where we ended up eating was in Temescal, at the tapas place across the street from Pizzaiolo, which was closed.

And, no offense to the tapas, but I wish I had cancelled that date instead of curing my headache with a Coke and Excedrin beforehand. My mom, for example, doesn’t believe in Western medicine, not even aspirin. She thinks your body can take care of itself, and now I have to wonder if sometimes my headaches are trying to tell me something: “Stay in this bar, with these friendly and harmless people, and with at least 15 TVs to look at,” my headache was saying. “Eventually it will be tomorrow morning and soccer will come on.” Or: “Go home and go to sleep.”

Also, I remember now what I love about sports — fandom, I mean, in this case. It brings people together. In sports bars and stadiums and living rooms, where there are things to eat and drink.

At the Phoenix, where I managed to watch a lot of the soccer that I watched during this World Cup, I sometimes ran into people I knew, and sometimes sat and twitched or stood and cheered with people I didn’t. It was crowded in there, always. And people stood on the sidewalk on Valencia Street, looking in.

More important, bangers and mash: two big smoke-tinged sausages that were soft like butter inside, baked beans, smasheds, and a great Guinness gravy drenching everything. New favorite bar:

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- JUL 14** Bastille Day Celebration, Danville
- JUL 16** Art & Wine Mixer, Novato
- JUL 17** Dance by the Bay with Luau Buffet, San Francisco
- JUL 19** Marin Single Mingle, San Rafael
- JUL 21** MidLife Singles Mixer, San Mateo
- JUL 27** Art & Wine Mixer, San Francisco
- JUL 31** Contra Costa Singles Convention, Walnut Creek

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- Arts & Entertainment
- City Living

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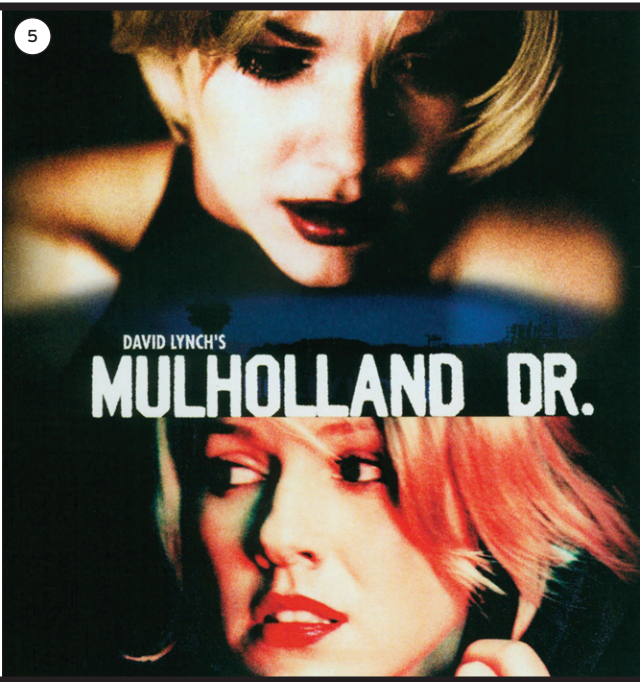
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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



## WEDNESDAY JULY 7

### EVENT

**The Butterfly Mosque reading**  
Journalist and author G. Willow Wilson is familiar to comics fans for her Vertigo-published modern fantasy series *Air* and graphic novel *Cairo*, both with artist M.K. Perker, as well as her work on various superhero properties. A woman in mainstream comics is unusual enough, but Wilson is also a Muslim. Her new prose memoir, *The Butterfly Mosque: A Young American Woman's Journey to Love and Islam*, treats the experiences that led her from her home in Denver through Boston University to time spent teaching in Cairo. Much of her comics work deals with the collision of the West with the Middle East, often in fictionalized political contexts, and this reading and Q & A should include plenty of her uniquely positioned insights on this cultural dynamic. **(Sam Stander)**

7:30 p.m., free  
Booksmith  
1644 Haight, SF  
(415) 863-8688  
www.booksmith.com

### DANCE

**The Foundry**  
When words fail, a turn of a cheek or small shift in stance

can signify a world of meaning. Choreographer, dancer, and director of the Foundry Alex Ketley is hyperconscious of the subtle secrets our bodies both hide and reveal. This consciousness allows him to deconstruct and reconstruct movement in such a way as to capture the emotional unknown that lies beyond words. Enlisting a cast of captivating dancers and former Ballet Frankfurt media artist Les Stuck, Ketley's newest project, *Please Love Me*, explores how we relate to others and investigates the contradictory nature of love and relationships. **(Katie Gaydos)**

8 p.m., \$20  
Z Space at Theater Artaud  
450 Florida, SF  
www.conservatoryofdance.org

## THURSDAY JULY 8

### FILM

**Mulholland Dr.**  
Lucid dreams, fever dreams, wet dreams — what's the difference in *Mulholland Dr.*, David Lynch's 2001 apocalyptic vision of Hollywood? Above all else, the film is a love story doomed from the very start as Rita (Laura Herring) stumbles out of a car wreck and into the arms of Betty (Naomi Watts), in a performance somewhere

between Pollyanna and Patty Hearst). What follows is a Pandora's box — and Rita's got the key to a blue one of those you definitely shouldn't open — of Bergmanesque female trouble, and some surrealist hell to boot: the jitterbug, Roy Orbison, and bite-size geriatrics, to name a few. In every dread-drenched scene, Lynch has our undivided attention even when we have no idea what the hell is going on. **(Ryan Lattanzio)**

2 and 7 p.m., \$7.50–\$10  
Castro Theatre  
429 Castro, SF  
(415) 621-6120  
www.castrotheatre.com

### COMEDY

**David Alan Grier**  
Although he got his start in acting by tackling serious roles and earning a master's at the Yale School of Drama, David Alan Grier got his first taste of mainstream exposure and success as a cast member on the classic 1990s TV show *In Living Color*, where he brought to life hilarious characters such as Antoine from "Men on Film" and the crazy blues singer Calhoun Tubbs. In the years since, Grier has lent his considerable talents to several other projects, more recently Comedy Central's show *Chocolate News* and his 2009 book *Barack Like Me*:

*The Chocolate Covered Truth*. Here's your chance to check out Grier live, uncensored, raw, and on stage. **(Sean McCourt)**

Through Sun/11  
8 p.m. (also Fri/9–Sat/10, 10:15 p.m.)  
\$22.50–\$23.50  
Cobb's Comedy Club  
915 Columbus, SF  
(415) 928-4320  
www.cobbscomedyclub.com

### EVENT

**Cybernet Expo**  
It would seem like a no-brainer, filling a webmaster job at an adult Internet company. Geeks love porn, right? True as that may be, they still need a conference to link them up to the pervy, techie job of their dreams. Never fear, Cybernet Expo is here! The trade show has been linking sticky palms since 1997, and offers seminars, panel discussions, networking opportunities — and a convention-closing get down among the chains and whips of the SF Armory. "Oh yeah, it's gonna be a fun party," says Terry Mundell, business development manager of Kink.com, who will be organizing Saturday night's after hours good times. Even better than a night on his website? **(Caitlin Donohue)**

Through Sat/10, \$199  
Golden Gateway Hotel (most

events)  
1500 Van Ness, SF  
www.cybernetexpo.com

## FRIDAY JULY 9

### DANCE

**"Symbiosis: A Celebration of Dance and Music"**  
Kara Davis seems to be able to do it all. A trained ballet dancer, she has danced for the last 14 years with who's who of modern dance in San Francisco. No matter the style and the challenge, she eats it up. Now she is also developing a strong, independent voice as a choreographer for her project agora company. This program, presented as part of Dance Mission Theater's "Down and Dirty Series," is half dance and half music. It reprises Davis' two substantial ensemble pieces, *A Softened Law* and *one Tuesday afternoon*, first seen at ODC in December, and the gorgeous 2006 duet, *Exit Wound*, choreographed for herself and Nol Simonse. *Exit*'s music was written by Sarah Jo Zaharako, whose Gojogo quartet, in the evening's second half, will play more of Zaharako's compositions. The lineup culminates in a premiere, *Symbiosis*, which features — no surprise here — Davis as a solo dancer. **(Rita Felciano)**

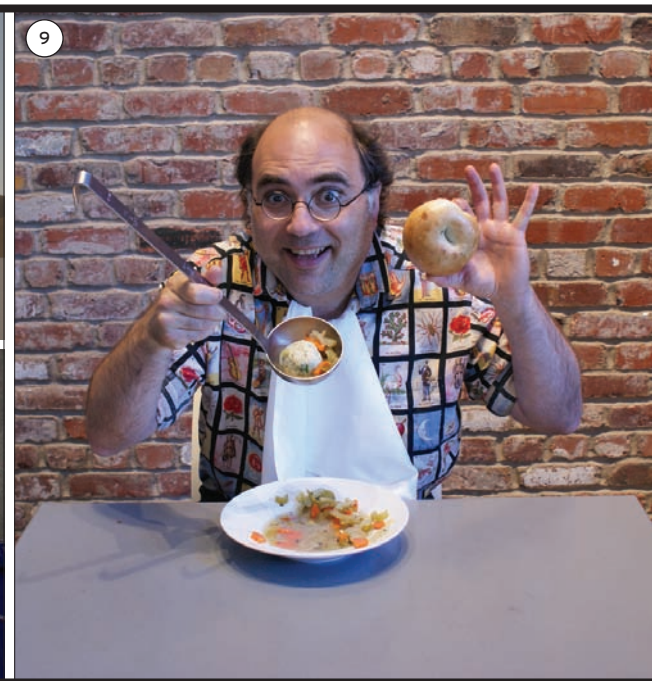
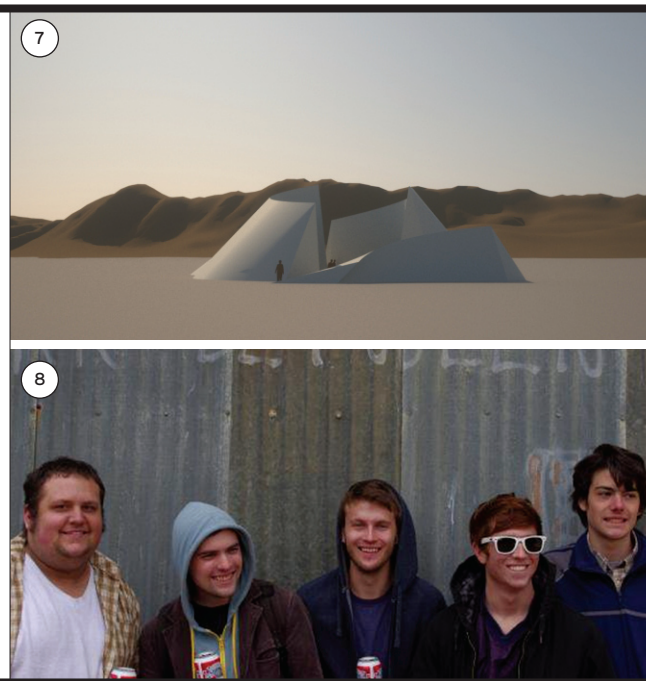
Through Sun/11  
8 p.m., \$20  
Dance Mission Theater  
3316 24th St., SF  
www.dancemission.com

### EVENT

**Pantheon**  
The Temple is Burning Man's sacred space. And this year, the Temple of Flux is really something special, among other reasons for its massive collaboration of various Bay Area tribes to build the biggest and most unusual and ambitious temple in the event's long history (something I know from embedding myself with the project for an upcoming Guardian cover story). But to pull this off, the Temple crew has embarked on an equally aggressive and unprecedented fundraising campaign, the centerpiece of which is Pantheon, featuring Elite Force, Soul of Man, 21 of SF's best DJs, transformative décor, and a slew of sexy gods and goddesses roaming the temple grounds. So don a toga or other Greek or Roman attire and join this bacchanalian celebration. **(Steven T. Jones)**

9 p.m.–5 a.m., \$20–\$25  
103 Harriett, SF  
www.pantheonsf.eventbrite.com  
www.temple2010.org





## SATURDAY JULY 10

### VISUAL ART

#### “Alien/ation”

A showcase of illustrators whose work has appeared in Hyphen magazine, “Alien/ation: An Illustration Show” will open at SPACE Gallery in SF with DJ sets by B-Haul and Gordon Gartrell and live painting from participating artists, in what is billed as “an art riot extravaganza.” Currently on its 20th issue, Hyphen is a San Francisco-based publication focusing on Asian American culture, and the crossover of its featured art into a gallery setting is a welcome development. Magazine illustration is generally frequented by talented cartoonists and fine artists, and the artists featured here are excellent and stylistically diverse enough to keep things interesting. Particularly exciting is the inclusion of oddball cartoonist Rob Sato, lush illustrator Kim Herbst, and distinctive portraitist Jon Stich. **(Stander)**

7 p.m. (artists’ reception, 5:30 p.m.), \$5  
SPACE Gallery  
1141 Polk, SF  
(415) 377-3325  
www.spacegallerysf.com

## SUNDAY JULY 11

### MUSIC

#### “Simcha! The Jewish Music Festival’s 25th Anniversary Party”

Rabbi Nachman, a 14th century Chassidic scholar, counted in his teachings the importance of displaying *simcha* (Hebrew for joy), like, all day every day so that you could effectively carry out God’s commandments. The translation for all you pagan sinners remains salient: you gotta be loose to enjoy the flow. Take simcha as your mantra when you head to the Jewish Music Festival’s 25th anniversary party, where tunes from Glenn Hartman and the Klezmer Playboys, the Red Hot Chacklas, Ephrime, and oh so much more will trip happily through the Yerba Buena Gardens. Duck next door to the Yerba Buena Center for the Arts Sculpture Court (Third Street at Mission) to check out Jewlia Eisenberg and Charming Hostess’ “The Bowls Project: Secrets of the Apocalyptic Intimate,” an odd blending of sustainable architecture, the domestic sacred, and haunting evocations of secrets held and shared. **(Donohue)**

Noon–5 p.m., free

Yerba Buena Gardens  
Mission at Fourth St., SF  
(510) 848-0237, ext. 119  
www.jewishmusicfestival.org

### MUSIC

#### Gipsy Kings

It might seem ridiculous to argue that the Gipsy Kings are underrated, but bear with me. Sure, they’ve sold millions and millions of albums worldwide, and sure, they contributed a key cut to the iconic *Big Lebowski* (1998) soundtrack (their music is also featured in *Toy Story 3*). Despite this, or perhaps because of it, they still don’t seem to get much respect. The Gipsy Kings aren’t anyone’s *favorite* band. People rarely argue about the extent of their cultural influence or whether they’re “important.” This is a shame, really, because their covers reveal an unexpectedly sly, parodic impulse, while their standard flamenco tracks are actually relatively innovative in their merging of traditional Spanish dance with more modern pop influences. **(Zach Ritter)**

8 p.m., \$85  
Fillmore  
1805 Geary, SF  
(415) 346-3000  
www.thefillmore.com

### MUSIC

#### Weed Diamond

Though Weed Diamond hails

from Denver, its conspicuous name alone suggests a sentiment we San Franciscans can relate to. Despite an insistent lo-fi, reverb-soaked gamut — like putting a beautiful indie rock seashell to the ears — these guys aren’t afraid of an infectious chorus. They also aren’t afraid of paying due respect to their influences, especially in the trippy shoegaze and heavy-on-the-feedback noise pop elements. Now on tour with Dash Jacket and Tan Dollar, Weed Diamond evolved from the solo project of Tim Perry to a full five-piece band and has since played SXSW and up and down the West. It’s like a psychoactive bonbon: delicious yet intoxicating. **(Lattanzio)**

With Tan Dollar and Dash Jacket  
4 p.m., free  
Milk Bar  
1840 Haight, SF  
www.milksf.com

## MONDAY JULY 12

### PERFORMANCE

#### “What’s Cookin’ With Josh Kornbluth”

Monday special at the Contemporary Jewish Museum café: Josh Kornbluth on wry. Popular monologist Kornbluth, fresh from his latest solo flight, *Andy Warhol: Good*

*For the Jews?*, is once again hanging out on the border of fine art and cultural critique, only this time there’s matzo ball soup and a Cobb salad option. It’s also more interactive. From noon to 2 p.m. (each Monday over the next five weeks) Kornbluth will be offering conversation to museum patrons bold or clueless enough to enter his well-appointed lair. It’s as simple as that. But then, if you know Kornbluth, nothing is ever that simple. **(Robert Avila)**

Through Aug. 9  
Mondays, noon–2 p.m., free (museum admission not included)  
Contemporary Jewish Museum  
736 Mission, SF  
(415) 655-7800  
www.thecjm.org **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

**(1) David Alan Grier (see Thurs/8); (2) Charming Hostess (see Sun/11); (3) past Cybernet attendees (see Thurs/8); (4) The Foundry (see Wed/7); (5) Mulholland Dr. (see Thurs/8); (6) G. Willow Wilson (see Wed/7); (7) Temple rendering (see Fri/9); (8) Weed Diamond (see Sun/11); (9) Josh Kornbluth (see Mon/12).**

CHARMING HOSTESS PHOTO  
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COURTESY OF THE  
CONTEMPORARY JEWISH MUSEUM



# arts + culture

Hangin' out al fresco: Going bare at Baker Beach is a San Francisco tradition.

GUARDIAN PHOTO BY ROBERT GUZMAN



By Gary Hanauer  
garhan@aol.com

## Nude beaches 2010

Our 36th annual guide to naked fun in the sun

**OUTDOORS** Entertainer Wavy Gravy and Pentagon Papers leaker Daniel Ellsberg like Red Rock Beach; Marin Superior Court Commissioner Roy Chernus favors Bass Lake; and Marin County Sup. Steve Kinsey says he's been naked at Red Rock, Bolinas, Hagmier Pond, and Mount Vision Pond.

"I've probably hit every nude beach in Marin," says Kinsey, who has described his visits as "exhilarating and normal." "My last dip was at Bass Lake last fall. It has beautiful, fresh water, and the swimming environment is wonderful. I look forward to the next opportunity."

But on their next trips to the nude section of beautiful Muir Beach, visitors may notice something new: a warning sign is being erected by the county this summer to urge users to be "respectful" of each other and to notify authorities if there's trouble.

The sign is the result of a compromise worked out by nudists, law enforcers, county officials, and local homeowners, some of whom wanted nudity stopped. Under the agreement, cops are making a few more visits than before. But only four complaints about skinny-dippers and one citation for improper sexual conduct are known to have occurred in the year before mid-July 2009. "We keep responding to complaints, but I can't recall any recent citations," says Lt. Cheryl Fisher, commander of the Marin County Sheriff's Office's West Marin Station. Fisher says the subjects are usually suited up by the time deputies arrive. "A deputy showed up on a very hot Sunday," says regular visitor Michael Velkoff of Scotts Valley. "As soon as he left, everybody was naked again."

"Of course, guys in spiked penis rings not parading themselves around also have helped," says Sup. Kinsey, who, for now, has spiked his previous threat to fight back by starting an effort to make Muir and other beaches clothing-optional under a 1975 law giving Marin County the power to exempt areas from its anti-nudity provisions. "Sometimes the best thing we can do in government is to stay out of the way."

Homeowners remain wary. One, who wants to remain anonymous, tells the Guardian: "We are optimistic" about being able to "coexist" with the naturists, "but we also remain very clear about what is legal and what will and won't be tolerated." And a former advocate of the ban told me that instead of not going to Muir Beach "a person wanting to use the beach nude might do it in a manner that doesn't draw a lot of attention."

As if the Marin mashup wasn't enough, nervous naturists also got ready to do battle with state authorities, who they feared would eventually ban nudity at Devil's Slide in San Mateo County and at Bonny Doon Beach near Santa Cruz, both of which are state beaches.

The jitters came in the wake of an October 2009 California high court ruling allowing a crackdown on nude sunbathing on state beaches, even in areas traditionally used for such activity. "All it takes now is an individual ranger with the desire to issue a citation," warns R. Allen Baylis, a Huntington Beach attorney representing the Nudist Action Committee,

the country's biggest nudist lobbying group. "It could have a chilling effect [on nudity] on any state beach."

"Our thin line of security has been overturned," says Rich Pasco, head of the Bay Area Naturists, based in San Jose. "So let's hope that in today's economy, the thin level of state park staff has better things to do with their time than dealing with naturists."

At press time, the NAC, along with BAN and 14 other nudist groups, were preparing, for the first time, to officially petition California to "designate clothing-optional areas" on one or more state beaches. Other efforts have, says Baylis, been "less formal." "Do they really expect us to pack up and leave?" Baylis asks. "We're going to fight back. This is our freedom they're messing with!"

What's the good news? Just like at Muir Beach, it doesn't look like naturists have anything to worry about for now in Northern California. "In the short term, things at Bonny Doon are destined to continue the way they are," says Kirk Lingenfelter, sector superintendent for Bonny Doon. He wants a better trail, stairs, and parking, but says the cash-starved state doesn't have the budget to make even a preliminary plan or increase ranger visits. He said his staff have not issued any citations or warnings at the nude cove, which he calls one of the spots that "really give you the feeling of rugged, untouched majesty. It's a very important feeling. Going to places like Bonny Doon helps you get recharged."

And the Devil's Slide police source, who wants to remain anonymous, told us: "Rangers aren't going to be pursuing enforcement against nudity per se. Nothing's changed." Rangers will continue responding to complaints, he explained, but it usually means they arrive too late to do anything about them because cell phones don't work on the beach. "We hear about it after the fact," says another Devil's Slide enforcer, Supervising State Park Ranger Michael Grant.

Want to contribute to the glad tidings? There's still time for plenty of fun in the sun. You can donate your body to the record books, at least temporarily, by showing up Saturday, July 10 at the Sequoians Clothes Free Club ([www.sequoians.com](http://www.sequoians.com)) in Castro Valley, when its annual attempt at setting a world skinny-dipping record, with 138 other nude locations, will be held. And if you've ever been dying to do a little light cleaning in the nude (no window-washing needed), here's your chance: Your butt can be bare if you stop by Bonny Doon Sept. 18 to help fans pick up cigarette butts and other litter on the beach.

Speaking of good things, would you like to help improve our report? Please send brainstorm, your new beach "finds," improved directions (especially road milepost numbers), and trip reports to [garhan@aol.com](mailto:garhan@aol.com) or by snail mail to Gary Hanauer, c/o San Francisco Guardian, 135 Mississippi St., San Francisco CA 94107. Please include your phone number so we can verify that you're not just another mirage in the nude beach sand.

### ► SAN FRANCISCO NORTH BAKER BEACH

Things are really cooking at San Francisco's long, narrow North Baker, which is in good shape this

CONTINUES ON PAGE 20 »



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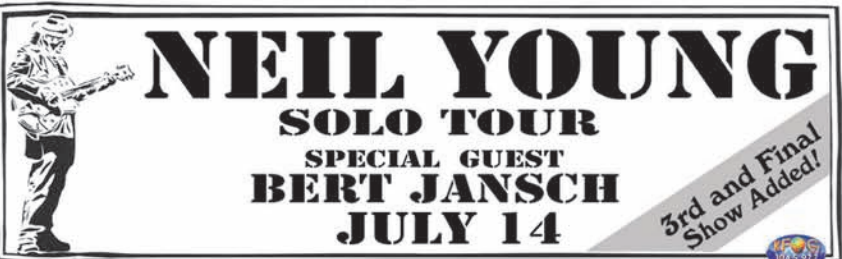
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# Nude beaches CONT.>>

year, with plenty of sand and an influx of young people and more women than five years ago, even though the beach is still heavily male. “If you want to see naked chicks and guys, it’s the place to go,” says aficionado Paul Jung. Although beach regulars like himself welcome all the new nude volleyball players, “some of them seem to make up rules as they go along,” he laughs. Fun activities: Look for dolphins that occasionally surface in the water off shore. And in low tide only, walk around the big rocks at the north end of the beach to check out Baker’s “secret” tide pools.

**Directions:** Take the 29 Sunset bus or go north on 25th Avenue to Lincoln Boulevard. Turn right and take the second left onto Bowley Street. Follow Bowley to Gibson Road, turn right, and follow Gibson to the east parking lot. Head right on the beach to the nude area, which starts at the brown and yellow “Hazardous surf, undertow, swim at your own risk” sign. Some motorcycles in the lot have been vandalized, possibly by car owners angered by bikers parking in car spaces; to avoid trouble, motorcyclists should park in the motorcycle area near the cyclone fence.

► **SAN FRANCISCO**  
**LAND’S END BEACH**

Land’s End is just the beginning: it’s not just the ground that seems to “disappear” into the sunset at this little slice of paradise off Geary Boulevard. So do your clothes, if you want to be magically transported to another dimension, away from the cares of everyday constraints. Shorts, swimsuit, even work clothes during a quick lunch break — they all can be removed at this delightful cove, which features a mix of sand and rocks plus some of San Francisco’s best views. Better still, only a handful of people are usually present. Bring a windbreak for protection in case the weather changes.

**Directions:** Follow Geary Boulevard to the end, then park in the dirt lot up the road from the Cliff House. Take the trail at the far end of the lot. About 100 yards past a bench and some trash cans, the path narrows and bends, then rises and falls, eventually becoming the width of a road. Don’t take the road to the right, which leads to a golf course. Just past another bench, as the trail turns right, go left toward a group of dead trees where you will see a stairway and a “Dogs must be leashed” sign. Descend and head left to another stairway, which leads to a 100-foot walk to the cove. Or, instead, take the service road below the El Camino del Mar parking lot 1/4 mile until you reach a bench, then follow the trail there.

► **SAN FRANCISCO**  
**GOLDEN GATE BRIDGE BEACH**

Don’t come to Golden Gate Bridge Beach, also called Nasty Boy Beach, if you want privacy: dozens to hundreds of visitors show up on the hottest days at the site that some have likened to a “gay meat market.” Along with the guys, a smattering of women, straight couples, children and fishermen are spread out on the three adjoining rocky coves that make up the beach, whose stunning views of the Bridge will make you feel like you’re the star of your own postcard. “It’s really nice to walk in the water,” says a woman. “In low tide, you can sometimes go out 150 feet.”

**Directions:** Directions: from the toll booth area of Highway 101/1, take Lincoln Boulevard west about a half mile to Langdon Court. Turn right (west) on Langdon and look for space in the parking lots, across Lincoln from Fort Winfield Scott. Park and then take the new, improved beach trail, starting just west of the end of Langdon, down its more than 200 steps to Golden Gate Bridge Beach, also known as Marshall’s Beach.

► **SAN FRANCISCO**  
**FORT FUNSTON BEACH**

If you try to be naked here on weekends, you’ll be barking up the wrong tree. The main creatures who go nude at Fort Funston, south of Ocean

District, but if you tell that to the nude hikers who will be once again walking across park land July 23 and Aug. 22 — at night — they may moon you en masse. On America’s only naked “Full Moon Hikes,” participants leave the grounds of the Sequoians Nativist Club in Castro Valley fully clothed at dusk and walk through meadows and up hills until the moon rises, before heading back down the slopes with their clothes folded neatly into their backpacks. Says Dave Smith, of San Leandro: “It’s truly wonderful. Except for deer, we’re usually the only ones on the path.” Agrees James, of Fremont: “It’s one of the best experiences I’ve ever had. You’re walking in this silvery light. The moonlight is



**Nudity at Muir Beach has drawn some recent ire, but that hasn’t dampened the carefree spirit.** | GUARDIAN PHOTO BY AMANDA BOGGS

Beach, are dogs, but that hasn’t stopped a small band of stark naked sunbathers from hiding away in some sand dunes when rangers aren’t in the area. Authorities usually issue several citations a year here. But if you don’t make a fuss and visit on a weekday, you probably won’t be busted. If anyone complains, put on your beach gear right away. Two more fun activities at “Fort Fun”: watching hang-gliders take off from the cliffs and checking out a seemingly endless passing parade of people and their pets.

**Directions:** From San Francisco, head west to Ocean Beach, then go south on the Great Highway. After Sloat Boulevard, the road goes uphill. From there, curve right onto Skyline Boulevard, go past one stoplight, and look for signs for Funston on the right. Turn into the public lot and find a space near the west side. At the southwest end, take the sandy steps to the beach, turn right, and walk to the dunes. Find a spot as far as possible from the parking lot. Do not go nude here on the weekends. And if you don’t like dogs, go elsewhere.

► **CASTRO VALLEY**  
**LAS TRAMPAS REGIONAL WILDERNESS**

Nudity’s banned in the East Bay Regional Park

flooding everything. You feel like you’re in the middle of a beautiful dream.”

**Directions:** Contact the Sequoians Nativist Club ([www.sequoians.com](http://www.sequoians.com)) or the Bay Area Nativists ([www.bayareanativists.org](http://www.bayareanativists.org)) for details on how to join a walk. Participants usually meet at and return to the Sequoians Club. To get there, take Highway 580 east to the Crow Canyon Road exit. Or follow 580 west to the first Castro Valley off-ramp. Take Crow Canyon Road toward San Ramon 0.75 mile to Cull Canyon Road. Then follow Cull Canyon Road around 6.5 miles to the end of the paved road. Take the dirt road on the right until the “Y” in the road and keep left. Shortly after, you’ll see the Sequoians sign. Proceed ahead for about another 0.75 mile to the Sequoians front gate.

► **MONTARA**  
**DEVIL’S SLIDE**

Will they be having a devil of a time in paradise? For the first time, rangers say they’ll begin enforcing state anti-nudity regulations if offended beachgoers complain about the nudists who visit Gray Whale Cove, which is commonly called Devil’s Slide. The good news: It’s a nonissue because cell phones (used to summon rangers) don’t work on the beach, so by the time cops

arrive, the offenders have long since suited up or left. And the beach’s top enforcer told us he won’t be telling rangers to bust nudists they see. Most visitors love the long sandy shore, where nudies, about 20 percent of visitors, hang out on the north end.

**Directions:** Driving from San Francisco, take Highway 1 south through Pacifica. Three miles south of the Denny’s restaurant in Linda Mar, turn left (inland or east) on an unmarked road, which takes you to the beach’s parking lot and to a 146-step staircase leads to the sand. “The steps are in good shape,” Ron says. Coming from the south on Highway 1, look for a road on the right (east), 1.2 miles north of the Chart House restaurant in Montara.

► **SAN GREGORIO**  
**SAN GREGORIO NUDE BEACH**

America’s oldest nude beach, near Half Moon Bay, offers two miles of soft sand and tide pools to explore, as well as a lagoon, lava tube, and, if you look closely enough on the cliffs, the remains of an old railroad line. Pets are allowed on weekdays. Up to 200 visitors may be present, but they’re usually so spread out, you may not even notice them. Gay men tend to hang out on the north side and in “sex condos” made of driftwood by visitors — a major annoyance to those who are easily offended. On the south end of the beach, there are sometimes dozens of straight couples and families, naked and clothed. For weather information, call (415) 765-7697.

**Directions:** Head south on Highway 1 past Half Moon Bay. Between mileposts 18 and 19, look on the right side of the road for telephone call box number SM 001 0195, at the intersection of Highway 1 and Stage Road and near an iron gate with trees on either side. From there, expect a drive of 1.1 miles to the entrance. At the Junction 84 highway sign, the beach’s driveway is just 0.1 mile away. Turn into a gravel driveway, passing through the iron gate mentioned above, which says 119429 on the gatepost. Drive past a grassy field to the parking lot, where you’ll be asked to pay an entrance fee. Take the long path from the lot to the sand; everything north of the trail’s end is clothing-optional.

► **BONNY DOON**  
**BONNY DOON NUDE BEACH**

Bonny Doon isn’t doomed. To the contrary, because the state has no plans to develop it or send rangers out to make anti-nudity patrols, it looks like it will remain Santa Cruz County’s prettiest nude beach, which should please the nudists who were on the edge of their towels wondering what would happen. Says Kirk Lingenfelter, sector superintendent for Bonny Doon and nearby state beaches: “Going to places like Bonny Doon helps you get recharged.” Nativists usually use the cove on the north end of the beach, which attracts more women and couples than most clothing-optional enclaves.

**Directions:** Head south on Highway 1 to the Bonny Doon parking lot at milepost 27.6 on the west side of the road, 2.4 miles north of Red, White, and Blue Beach, and some 11 miles north of Santa Cruz. From Santa Cruz, head north on Highway 1 until you see Bonny Doon Road, which veers sharply to the right just south of Davenport. The beach is right off the



intersection. Park in the paved lot to the west of Highway 1; don't park on Bonny Doon Road or the shoulder of Highway 1. If the lot is full, drive north on Highway 1, park at the next beach lot and walk back to the first lot. To get to the beach, climb the berm next to the railroad tracks adjacent to the Bonny Doon lot, cross the tracks, descend, and take the trail to the sand. Walk north past most of the beach to the cove on the north end.

► SANTA CRUZ  
2222

Size matters at 2222, which is the smallest nude beach in the U.S. — and probably smaller than your backyard. Not many people can fit into it and not many have heard about it, so not many are there, which is just fine with its mostly young crowd of local college students. Located across from 2222 West Cliff Drive, it's a great place to sunbathe, read, relax, or even watch Neal the Juggler practice tossing balls, pins, and bean-bags on the sand. But don't attempt the very steep climb up and down the cliff unless you're in good shape.

**Directions:** The beach is a few blocks west of Natural Bridges State Beach and about 2.5 miles north of the Santa Cruz Boardwalk. From either north or south of Santa Cruz, take Highway 1 to Swift Street. Drive 0.8 miles to the sea, then turn right on West Cliff Drive. 2222 is five blocks away. Past Auburn Avenue, look for 2222 West Cliff on the inland side of the street. Park in the nine-car lot next to the cliff. If it's full, continue straight and park along Chico Avenue. Bay Area Naturists leader Rich Pasco suggests visitors use care and then follow the path on the side of the beach closest to downtown Santa Cruz and the Municipal Wharf.

► SANTA CRUZ  
PRIVATES BEACH

Privates Beach, at 4524 Opal Cliff Drive, north of the Capitola Pier, is so private that it has a locked gate, security guards, and, unless you're too cheap to pay and want to try another option, a \$100 per year fee (cash only). The two coves are exceptionally clean and you're likely to see families, kids, and dogs on the shore.

**Directions:** 1) Some visitors walk north from Capitola Pier in low tide (not a good idea since at least four people have needed to be rescued after being trapped by rising water). 2) Others reach it in low tide via the stairs at the end of 41st Avenue, which lead to a surf spot called the Hook at the south end of a rocky shoreline known as Pleasure Point. 3) Surfers paddle on boards for a few minutes to Privates from Capitola or the Hook. 4) Most visitors buy a key to the beach gate at Freeline Design Surfboards (821 41st Ave., Santa Cruz, 831-476-2950) 1.5 blocks west of the beach. Others go with someone with a key or wait outside the gate until someone with a key goes in. "Most people will gladly hold the gate open for someone behind them whose hands are full," says Bay Area Naturists leader Rich Pasco. The nude area is to the left of the bottom of the stairs.

► MUIR BEACH  
MUIR NUDE BEACH

The mellowness of marvelous Muir Beach was marred last year when some homeowners ver-

bally clashed with nudists over use of the sand. After a few meetings, it was decided that while bare buns on the beach wouldn't be banned, a warning sign stressing "respect" for everyone and listing a phone number for complaints will be erected, most likely in July, near the border of the nude and clothed sections of the shore. The nude spot is pretty and curved and usually has excellent swimming conditions and access. Instead of a trail, you just walk along the water from the public beach and go around and over some easy-to-cross rocks.

**Directions:** From San Francisco, take Highway 1 north to Muir Beach, to milepost 5.7. Turn left on Pacific Way and park in the Muir



Chilling out at Baker Beach on a recent, unseasonably warm afternoon.

GUARDIAN PHOTO BY AMANDA BOGGS

lot (to avoid tickets, don't park on Pacific). Or park on the long street off Highway 1 across from Pacific and about 100 yards north. From the Muir lot, follow a path and boardwalk to the sand, and then walk north to a pile of rocks between the cliffs and the sea. You'll need good hiking or walking shoes to cross; in very low tide, try to cross closer to the water. The nude area starts north of it.

► STINSON BEACH  
RED ROCK BEACH

Bay Area fan favorite Red Rock is still rocking with an improved trail, more sand than last summer, Ultimate Frisbee games that last as long as three hours, a shower where you can cool down on a hot day, and up to 75 people a day. "More rock climbers than ever are coming to the beach," says the Rock's "ambassador," Fred Jaggi. "You can get more privacy there." Three nude women who were perched on a terrace overlooking the cove in June were recently anointed as the Cheerleaders by members of the fun, highly social crowd below.

**Directions:** The easiest way to find the beach is to go north on Highway 1 from Mill Valley, following the signs to Stinson Beach. At the long line of mailboxes next to the Muir Beach cutoff point,

start checking your odometer. Look for a dirt lot full of cars to the left (west) of the highway exactly 5.6 miles north of Muir and a smaller one on the right (east) side of the road. The lots are at milepost 11.3, one mile south of Stinson Beach. Limited parking is also available 150 yards to the south on the west side of Highway 1. Take the path to the beach that starts near the Dumpster next to the main parking lot. The trail's doable but moderately long, steep, and slippery, so don't wear flip-flops.

► BOLINAS  
BASS LAKE

If you're sleepless in San Anselmo, a cure might be to bare your bottom at Bass in Bolinas. "If you

want to visit an enchanted lake, Bass is it," says Ryan, of the East Bay. "Tree branches reach over the water, forming a magical canopy, and huge bunches of calla lilies bloom on the shore." Even walking to Bass, 45-60 minutes from the lot over 2.8 relatively easy miles, can be an adventure like none other. You may see people with backpacks but no pants on the trail. Rangers once stopped and cited a clad man who had an unleashed dog but let the nudists continue. Says Dave Smith, of San Leandro, who unusually walks naked: "I came around a corner and there was a mountain lion sitting like Egypt's Great Sphinx of Giza 50 yards down the path." Bring a heavy towel or tarp for sitting on a somewhat prickly meadow near the water.

**Directions:** From Stinson Beach, go north on Highway 1. Just north of Bolinas Lagoon, turn left on the often-unmarked exit to Bolinas. Follow the road as it curves along the lagoon and eventually ends at Olema-Bolinas Road; continue along Olema-Bolinas Road to the stop sign at Mesa Road. Turn right on Mesa and drive four miles until it becomes a dirt road and ends at a parking lot. On hot days the lot fills quickly. A sign at the trailhead next to the lot will guide you down scenic Palomarin Trail to the lake.

► BOLINAS  
RCA BEACH

Couples love RCA Beach near Bolinas, and so do singles who long for a ruggedly isolated shoreline that doesn't take long to reach. This summer, there's even more to enjoy: the beach is reported to be about four to six feet wider than last year. But it has more gravel this season. "A downside is that it's very exposed to the wind," says regular visitor Michael Velkoff. "There's so much driftwood on the sand that many people build windbreaks or even whole forts. The last time I went, somebody built a 30-foot-tall dragon." The breathtakingly beautiful beach seems even bigger than its one mile length because, Velkoff says, "you might only see eight people spread out on the sand. Everybody's like 100 feet apart. It's great."

**Directions:** From Stinson Beach, take Highway 1 (Shoreline Highway) north toward Calle Del Mar for 4.5 miles. Turn left onto Olema Bolinas Road and follow it 1.8 miles to Mesa Road in Bolinas. Turn right and stay on Mesa until you see cars parked past some old transmission towers. Park and walk a 0.25 to the end of the pavement. Go left through the gap in the fence. The trail leads to a gravel road. Follow it until you see a path on your right, leading through a gate. Take it along the cliff top until it veers down to the beach. Or continue along Mesa until you come to a grove of eucalyptus trees. Enter through the gate here, then hike a 0.5 mile through a cow pasture on a path that will also bring you through thick brush. The second route is slippery and eroding, but less steep.

► OLEMA  
LIMANTOUR BEACH

You can tour long, lovely Limantour in Point Reyes National Seashore while wearing only your smile and some suntan lotion. Few visitors realize the narrow spit of sand is clothing-optional. But unless there are complaints or if you beach your bare body too close to a parking lot or the main entrance, you shouldn't be hassled. The site is so big — about 2.5 miles long — you can wander for hours, checking out ducks and other waterfowl, shorebirds such as endangered snowy plovers, gray whales in the spring, and playful harbor seals (offshore and on the north side). Dogs are allowed on six-foot leashes on the south end.

**Directions:** Follow Highway 101 north to the Sir Francis Drake Boulevard exit, then follow Sir Francis through San Anselmo and Lagunitas to Olema. At the intersection with Highway 1, turn right onto the highway. Just north of Olema, go left on Bear Valley Road. A mile after the turnoff for the Bear Valley Visitor Center, turn left (at the Limantour Beach sign) on Limantour Road and follow it 11 miles to the parking lot at the end. Walk north a 0.5 mile until you see some dunes about 50 yards east of the shore. Nudists usually prefer the valleys between the dunes for sunbathing. "One Sunday we had 200 yards to ourselves," says a nudist. But lately, the dunes have been more crowded. **SFBG**

MORE AT SFBG.COM

Tons more nude beach listings and information at [SFBG.com/nudebeaches](https://www.sfbg.com/nudebeaches)



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## Splattergories

**FILM FESTIVAL** Now in its seventh year, San Francisco's Another Hole in the Head Film Festival aims to draw fans of fantastical and shocking cinema into the Roxie and Viz theaters for its slate of 32 films. Spanning horror, science fiction, and fantasy, Hole Head features films from Singapore to Serbia, including 10 flicks from Japan.

Despite this cultural eclecticism, there is one theme that seems to crop up throughout the program: homage. A surprising number of these films are primarily interested in referencing or commenting on formative genre pictures that came before.

Of course, such an approach to genre filmmaking need not be retrograde. When it works, as in the hilarious kaiju pastiche *Death Kappa*, there's no question about why someone would want to both mock and commemorate the storied run of man-in-suit monster movies. *Kappa* brings out the humor in an already existing template, mixing shades of H.P. Lovecraft and *E.T.* (1982) with Japanese folklore but ultimately ending up in the same place: city-smashing mayhem.

Among the Japanese selections is an assortment of gore films, weird fantasy-action movies entirely predicated on opportunities for spouting blood. These often feel like they're in dialogue with themselves, lampooning older forms but also riffing on their own ridiculousness. *RoboGeisha* plays like a live-action cartoon, where laws of logic and good taste don't apply and the best way to deal with a terrorist is two tempura shrimp to the eyes. Not gory but similarly frenetic is shock auteur Takashi Miike's latest, an unexpectedly light adaptation of a children's anime series called *Yatterman*, which is literally a live-action cartoon as well as a 1970s throwback.

Sometimes, though, the tribute-obsession can seem like wallowing. *Reykjavik Whale Watching Massacre*, blessed with an absurd title and the exotic appeal of being an Icelandic horror film, is basically a by-the-numbers slasher that



**RoboGeisha's killer cuties prepare for battle.**

retreads *The Texas Chain Saw Massacre* (1974) and others to the point that its shocks are predictable.

Many other subgenres are represented, from torture porn to luchador action, but one of the festival's highlights dwells outside any such bracket. Japanese comedian Hitoshi Matsumoto's metaphysical fantasy *Symbol* documents the travails of a man inexplicably trapped in a mysteriously interactive white room. It sometimes feels like a feature-length comedy sketch, governed by certain rules or patterns that drive its simple but ultimately cosmic plot. Constrained though it may be, it makes no concessions to genre and feels inspiringly new as a result.

Regardless of a few staid entries, such a forum for genre cinema is absolutely crucial, particularly on such an international scale. Even if we need another zombie reinterpretation like we need a hole in the head, Another Hole in the Head will hopefully be with us well into the future. **(Sam Stander)**

**ANOTHER HOLE IN THE HEAD FILM FESTIVAL**

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# ANOTHER HOLE

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<b>Friday July 9, 9p</b> Bottom of the Hill, \$10  Music For Animals The Foreign Resort The Hundred Days	<b>Friday July 9, 9p</b> Thee Parkside, \$10  Aggressive Acoustic Night With: The Dwarves Thee Merry Widows Tater Famine	<b>Saturday July 10, 9p</b> Bottom of the Hill, \$10  Triple Cobra The Butlers He Who Can Not Be Named	<b>Saturday July 10, 9p</b> Thee Parkside, \$8  The Goldenhearts Soft White Sixties Happy Idiot	<b>Sunday July 11, 9p</b> Bottom of the Hill, \$8  The Ferocious Few Fake Your Own Death Murder of Lilies Death Valley High	<b>Sunday July 11, 9p</b> Thee Parkside, \$8  Austin Lucas Cory Branan	<b>Monday July 12, 9p</b> Thee Parkside, \$8  Murkins Genius and Thieves	<b>Tuesday July 13, 9p</b> Thee Parkside, \$8  Maren Parusel Fight or Flight
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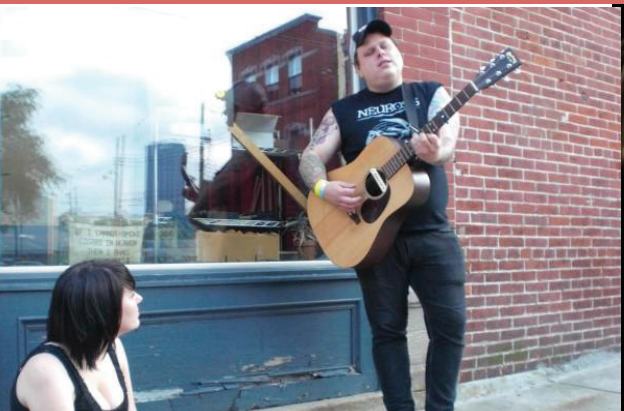
Maren Parusel



Triple Cobra



Music for Animals



Austin Lucas



The Butlers



Soft White Sixties



The Hundred Days



The Foreign Resort



Death Valley High



ALIEN vs NINJA

Seiji Chiba, 2010, 82 min, Japan  
ROXIE 7/21 5p, VIZ 7/25 7p and 7/28 5p



**West Coast Premiere** - An alien is introduced into feudal Japan and it’s up to a great band of Ninja warriors to save the day! Mind bending effects and sensational gore abound as the hungry, brutal aliens start to savage and feast on human flesh, with minced body parts and buckets of entrails flying. I can’t recall ever seeing a human body degloved from the waist down before... Disgusting! Alien vs Ninja has incredible special effects, hi-speed and slow motion filming that places this film in a class of it’s own.

AMERICAN GRINDHOUSE

Elijah Drenner, 2010, 80 min, US  
ROXIE 7/18 5p, VIZ 7/25 5p and 7/27 5p



American Grindhouse chronicles the history of grindhouse film in America. A cinematic phenomenon that, like all good things, began underground and was ultimately embraced and exploited by mainstream movies.

Filled with clips from the classics and interviews with the maniacs behind them, with a close look at the various sub-genres that have developed: “Blaxploitation,” “Nazisploitation,” “Torture porn,” “Roughies” and more. A film for every fetish and the building blocks for many a future Hollywood film.

THE DEAD and the DAMNED

Rene Perez, 2010, 90 min, US, World Premiere  
ROXIE 7/17 9p, 7/19 9p



**World Premiere** - The wild west. A pair of gold miners unearth an ancient meteor which they believe contains precious emeralds encased within. They crack it open and unwittingly release an aggressive virus which transmutes everyone in town into mindless ravenous mutants.

A gun slinging bounty hunter and his Apache warrior prisoner come to town only to find it swarming with blood thirsty mutants. The bounty hunter is forced to release his prisoner and the two must join forces to survive the mutant hordes. What ensues is a bloodbath of horror for the dead and the damned.

PLAYS WITH: Escape from Death Planet (James Cadden)

DEATH KAPPA

Tomo’o Haraguchi, 2010, 90 min, Japan  
ROXIE 7/8 5p, 7/17 7p, and VIZ 7/29 5p



**West Coast Premiere** - In Japanese folklore, the Kappa are water goblins. One Kappa is hatched after a somewhat rude awakening by some drunk drivers. Meanwhile an evil group of scientists is developing an amphibious “ultimate soldier.” Bad timing and an atomic explosion take things to epic proportions, creating Death Kappa! Death Kappa takes a modern look at the kappa, and elevates it to Godzilla proportions and city stomping shenanigans.

Can the city be saved? You’ll need to see this!

Dr. “S” BATTLES the SEX CRAZED REEFER ZOMBIES

Bryan Ortiz, 2008, 80 min, US  
VIZ 7/23 7p and 7/26 9p



Dr. “S” Battles the Sex Crazy Reefers is an impeccable spoof on Reefer Madness and uses the science films and the intermission films common in the fifties to take us to, well, a higher plane. Tainted reefer from an evil government experiment turns people into Zombies. A rollicking madhouse of a zombie flick that is, without question, one of the very best of the breed.

THE EXTERMINATOR

James Glickenhaus, 1980, 103 min, US  
ROXIE 7/10 11p



When John Eastland’s best friend, Michael Jefferson, is mugged and left permanently crippled, John decides to do something about it. Jefferson had saved his life in Vietnam and now it’s time for him to get revenge for his friend. Using his old Army gear he sets out on a crusade to clean up the streets of New York using the name “The Exterminator.”

PLAYS WITH: Zombification (Bill Ulleseit)

FELL

Christopher Rusin, 2010, 90 min, US  
ROXIE 7/18 9p and VIZ 7/27 7p



**World Premiere** - Fell is a genuinely creepy film that portrays the horror of abuse followed by the cycle of agony that envelopes a young girl named Leah. A beautiful bright yellow dress she’s making seems to be the ray of sunshine she’d always hoped for, though there is a darker side to Leah as she explores her morbid “talents.” A painful and haunting film that displays real pain and a legacy of suffering. There is no escape. There is only pain.

FUTURE X-COPS

Jing Wong, 2010, 95 min, Hong Kong,  
ROXIE 7/21 9p and VIZ 7/29 9p  
CLOSING NIGHT FILM



**West Coast Premiere** - Determined to regain control of the world’s energy, a ruthless oil cartel sends its cyborg assassins back in time to 2010 to kill solar energy scientist Dr. Masterson as a teenager. Now with the fate of the future in his hands, Policeman Andy (Andy Lau) must follow the assassins back in time to protect the future savior of planet earth. But the only way he stands a chance against the super powered cyborgs is to relinquish his humanity and become one of them.

GROTESQUE

Kôji Shiraishi, 2009, 73 min, Japan  
ROXIE 7/16 5p, 7/18 7p and 7/22 5p



**West Coast Premiere** - Grotesque takes a minimalist approach to horror porn. A doctor kidnaps a man and a woman who are on their first date. He tortures, mangles, disfigures and degrades them. He promises that all they need to do to be released is to offer him “excitement.” He promises, more than a few times, between skewering a liver or poking an eye out, that he’ll “be nice” if he gets what he wants... This is film is absolutely brutal, don’t say we didn’t warn you!

PLAYS WITH: Ice Cream Sunday (Victor Bonacore)



### JIMMY TUPPER vs The GOATMAN Of BOWIE

Andrew Bowser, 2010, 70 min, US  
VIZ 7/23 11p and 7/26 5p

### LADY TERMINATOR

Jalil Jackson, 1988, 82 min, Indonesia  
ROXIE 7/16 11p and 7/20 5p

### MACABRE

The Mo Brothers, 2009, 95 min, Singapore  
ROXIE 7/19 5p and 7/20 9p





Jimmy is a loser who works at the local Starbucks and gets hammered nightly with his pals. One night these friends drop him off in the woods when he's passed out, and Jimmy is attacked by the Goatman of Bowie. His friends think Jimmy is insane, so in the tradition of The Blair Witch Project, Jimmy goes back to the woods to film it and gets more than he bargained for!

The spirit of an ancient supernatural siren possesses the body of a young anthropology student, who then goes on a murderous rampage. Her target: Erica, the great-granddaughter of the man who originally bested and killed the sexy siren. Collecting an arsenal of weapons, and killing anyone who gets in her way, this supernatural assassin absolutely will not stop until the target is eliminated.

"I've been robbed" is all the strange girl has to say. Three friends agree to give her a ride to her isolated house by the end of the woods. We meet the strange girl's mother, an ageless enigma of few words. The family insists that the kindness should be repaid with a dinner feast. This is where the night turns into a crimson-hell for the friends, who find themselves trapped and hunted down by this cult-like family.

PLAYS WITH: Belated Valentines Lover (Ruby Larocca)

### METROPOLIS 1984 Redux

Giorgio Moroder, 1984, 83 min, US  
VIZ 7/24 7p and 7/26 1p

### MIL MASCARAS VS The AZTEC MUMMY

Jeff Burr and Chip Gubera, 2007, 90 min, US  
ROXIE 7/22 9p

### MUTANT GIRLS SQUAD

Noboru Iguchi, Yoshinori Chiba and Yoshihiro Nishimura, 2010, 90 min, Japan  
ROXIE 7/8 7p, 7/21 7p and VIZ 7/29 7p  
OPENING NIGHT FILM



You've seen Metropolis? Maybe you've even seen the groovy 80's version with a soundtrack by Freddie Mercury, Pat Benatar, Billy Squire, Loverboy, Bonnie Tyler and Adam Ant(!). But you haven't seen this version, completely re-edited, digitally restored and re-colored to the sharpest, cleanest and most colorful yet. Gilchrist Anderson spent two years lovingly restoring this classic film frame by frame revealing never before seen details. Metropolis 1984 Redux is an all original reconstruction, not to be missed!

**West Coast Premiere** - THRILLVILLE, the roving cult movie cabaret hosted by Will the Thrill and Monica Tiki Goddess, presents the West Coast premieres of two all-new ultimate lucha monster movies, both starring Mexican icon, Mil Mascaras. In MIL MASCARAS VS THE AZTEC MUMMY, our masked hero faces off with the ambitious undead villain, aided by fellow legends, El Hijo del Santo, Blue Demon Jr., and others.

In the follow-up, ACADEMY OF DOOM, Mil comes to the aid of his female masked protégés as they tangle with brain-sucking beasts, a mysterious baron, and their nefarious nemesis, Luctor. Two films, prizes, surprises, live Latino-surf music by Oakland's CARNE CRUDE during intermission and tasty complimentary beverages courtesy of Trumer Pilsner!

**West Coast Premiere** - A girl who is the target of bullies in school is fitted with a mechanical arm and joins a group of amazingly mutated girls to fight evil. The Mutant Girls Squad! This hysterical film has all the madness and splattering blood and flying body parts you'd expect of the three directors responsible for Machine Girl, Tokyo Gore Police and Versus.

### NIGHTMARES in RED, WHITE AND BLUE

Andrew Monument, 2009, 96 min, US  
ROXIE 7/11 5p, 7/12 9p and 7/14 5p

### PHASMA EX MACHINA

Matt Osterman, 2010, 86 min, US  
VIZ 7/24 9p and 7/28 9p

### REYKJAVIK WHALE WATCHING MASSACRE

Július Kemp, 2009, 90 min, Iceland  
VIZ 7/25 9p and 7/28 7p





Nightmares in Red, White and Blue presents a natural history of the American Horror Film and combines spectacular film clips alongside intelligent interviews with many of the madmen behind these films. Each and every film discussed is given context and placement. A rare treat and one might guess this documentary was hand tailored for this audience here at Another Hole in The Head Film Festival in San Francisco!

After the death of their parents, Cody is tasked with raising his geeky young brother and winds up shirking his duties to create an electrical device to bring back the dead. Does it work? Yes. This ghost movie is legitimately creepy. You know the feeling. Something really creepy is happening resulting in hair raising shivers. Phasma X Machina brings on the shivers and takes you into a terrifying and scary realm. This one will give you nightmares.

An international group of whale watchers takes off on a voyage in the waters of Iceland, where they experience a tragic and brutal accident onboard. They are rescued by what appear to be the Nordic relations of The Texas Chainsaw Massacre family. There's murderous intent and sly humor along side abundant harpoons, axes and shotguns to quickly change this happy day voyage into a nightmare on the open seas.

PLAYS WITH: Demiurge Emesis by Aurelio Voltaire 3 min



### ROBOGEISHA

Noboru Iguchi, 2009, 103 min, Japan  
 ROXIE 7/9 9p, 7/15 9p and 7/20 7p

### SAMURAI PRINCESS

Kengo Kaji, 2009, 82 min, Japan  
 ROXIE 7/9 5p, 7/12 7p and 7/15 5p

### SATAN HATES YOU

James Felix McKenney, 2009, 94 min, US  
 ROXIE 7/10 5p and 7/13 5p





Robo Geisha is an outrageous portrayal of sibling rivalry between a geisha apprentice and her dominant geisha sister. They are brought in by an evil steel baron who unleashes terror on the locals by kidnapping their daughters and transforming them into ‘tengu,’ goblins that are part devil and part machine. Noboru Iguchi who brought us Machine Girl is back at it with the most hilarious machines, devils and bomb wielding robots imaginable.

Samurai Princess delivers blood spurting guts, whirling blades and a celebration of extremes with all the trimmings. Tokyo Gore Police screenwriter Kengo Kaji takes the helm of this samurai era tale with a twist, to include androids bent on recreating bodies from a collection of limbs, entrails and buckets of fingers, toes and noses. Kaji again teams up with Yoshihiro Nishimura, the director of Tokyo Gore Police, to up the ante of bizarre special effects.

**West Coast Premiere** - Satan Hates You is an indie flick that plays to a punk rock beat with a main character that seems to channel Bukowski while drinking and murdering along his personal highway to hell. Meanwhile in a parallel universe, Wendy is busy taking suitors into the men’s room when she’s between shots of tequila, puffing joints, popping pills and snorting powders. They both appear to be bent on a nefarious path. Can they find salvation? Maybe. On the other hand, this is Another Hole in the Head, so don’t hold your breath.

PLAYS WITH: Stranger (Perfect Machines)

### A SERBIAN FILM

Srdjan Spasojevic, 2009, 104 min, Serbia  
 ROXI 7/8 9p and 7/10 7p

### SEXY TIME TRIP NINJAS

Yōjirō Takita, 1984, 65 min, Japan  
 ROXIE 7/12 5p and 7/17 11p

### SHADOW

Federico Zampaglione, 2009, 80 min, Italy  
 ROXIE 7/16 7p, 7/19 7p and VIZ 7/23 5p





Spasojevic’s controversial film, banned in his own country, has been shocking audiences around the world. Veteran porn star Milosh shows up on the set of a supposedly genius filmmaker and reluctantly subjects himself to a few despicable acts, only under the assumption that everything he’s involving himself with is staged. But he quickly finds himself in too deep in a plot by the director to manipulate Milosh into performing horrendous acts that that re-define the term “unspeakable.”

A samurai and a ninja fall through a wrinkle in time and are transported from ancient times to modern Japan. Sexy Time Trip Ninjas drops the samurai and his enemy, the sex kitten ninja, on public transportation. This elegant ‘pink film’ weaves a ribald tale of humor as the two learn the ‘tricks’ of the trade in Tokyo. They are exposed to everything from love hotels to brothels and all the sexually hyper active dwellers of modern Tokyo.

Shadow, an intelligent and brutal film, portrays the nightmare of war. A soldier returning from a tour of duty in Iraq goes on a mountain bike adventure in the Alps. In the woods he meets a pretty young girl who joins him. Things change quickly after a nasty confrontation with depraved hunters, and the couple seek refuge. In a bunker the soldier is forced to endure a nightmare beyond the horror of war.

PLAYS WITH: Riding the Groper Train “Mr. Pink Talks About The Groper Train Series” (Ayumu Oda)

PLAYS WITH: Contact (Jeremy Kapp)

### SILENT NIGHT, ZOMBIE NIGHT




Sean Cain, 2009, 83 min, US  
 ROXIE 7/13 7p and 7/16 9p

### STRIGOI

Faye Jackson, 2008, 105 min, UK  
 ROXIE 7/14 9p and VIZ 7/27 9p

### SYMBOL

Hitoshi Matsumoto, 2009, 93 min, Japan  
 ROXIE 7/9 7p, 7/14 7p and VIZ 7/24 5p

Silent Night Zombie Night is set the week before Christmas in Los Angeles, where a viral infection has transformed the city into a sea of the staggering undead. An uninfected LAPD cop, who was just about to sever ties with both his long-term partner and his wife, now finds himself having to get through the holidays with the both of them. Unflinching zombie gore with a side order of sly humor.

Strigoi is a movie that goes rigorously back to the roots of the vampire mythology of Romanian folklore. Shedding a fantastic light on post-communist Romania, we are introduced to Vlad who is investigating a mysterious death in his grandfather’s village. The trail points to ex-communist bully Constantin Tirescu and his wife, but when Vlad confronts them, he discovers that the richest landowners in the village have become real bloodsuckers.

Hitoshi Matsumoto, who brought the world the bizarre and madly comic romp of Big Man Japan, takes a literal and visual perspective beyond the highest extremes of surrealism. A man wakes up and finds himself trapped in an empty room. Meanwhile, in a Mexican dusty town, a wrestler named Escargot Man prepares for an important match. As the nameless prisoner appears closer to escape and Escargot man steps into the ring, Matsumoto amplifies the baffling yet suspenseful atmosphere to a crescendo of ridiculous excess.

Symbol is an incredibly strange and visual film that goes past the confines of the mind and out into the abyss. You have never, ever seen anything like this!



TICKED-OFF TRANNIES with KNIVES

Israel Luna, 2010, 90 min, US  
ROXIE 7/22 7p and VIZ 7/23 9p



Girls just want to have fun, and God help anyone who rains on their parade in TICKED-OFF TRANNIES WITH KNIVES. A group of transgender women are violently beaten and left for dead. After regaining their consciousness the violated vixens turn deadly divas and with their new-found confidence and courage, slice their way to vengeance. A homage to the exploitation films of the 70's, this film sets out to create a new and unique genre called transploitation. Loaded with titillating dialog, bodacious bods and extreme violence, this fantasy film shows that it takes balls to get revenge.

TUCKER & DALE vs EVIL

Eli Craig, 2009, 89 min, Canada  
ROXIE 7/9 11p



Two hillbillies are suspected of being killers by a group of college kids camping near the duo's West Virginian cabin. As the body count accidentally climbs so does the fear and confusion as the college kids try to seek revenge against the pair, who believe that the kids are on some sort of suicide pact. Preconceptions and misunderstandings abound as horror and hilarity occupy the screen side by side in this send up of classic horror cliches.

VAMPIRE GIRL vs FRANKENSTEIN GIRL

Yoshihiro Nishimura and Naoyuki Tomomatsu, 2009, 85 min, Japan  
ROXIE 7/10 9p, 7/15 7p and 7/17 5p



A Japanese High School romance unfolds as girls fight over the school heart-throb. This is no "Hello Kitty" High School. There are also more gallons of blood spraying in the first five minutes of this film than you've ever seen. I am not kidding. Vampire Girl vs. Frankenstein girl is utterly hilarious and a superbly executed film. A crisp perspective that will leave you speechless and falling out of your chair laughing.

THE VIOLENT KIND

The Butcher Brothers, 2010, 95 min, US  
ROXIE 7/11 7p



The Violent Kind goes beyond boot stomping and pistol whippings into the land of the possessed with a plot that'll twist your head around and snap your neck. This hard rockin' film takes a couple of bikers to a party gone wrong and pits them switchblade to bloody knuckles with the ultimate evil and, well, "the violent kind." This one delivers in buckets of blood splattering glory.

YATTERMAN

Takashi Miike, 2009, 111 min, Japan  
ROXIE 7/11 9p and 7/13 9p



Yatterman is a take on the popular 70s anime show of the same name. Pieces of a skull stone are scattered around the globe, and when the four pieces are united it is said that "miracles" will occur. Cult superstar Miike takes the audience for a wild ride of robotics and animation with this adolescent battle of Good vs. Evil. Super heroes and their rivals battle it out as they attempt to gather the stone under the demented direction of "Skull-Obey – the God of Thieves."

FULL PROGRAM DESCRIPTIONS AVAILABLE AT SFINDIE.COM

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Viz Theater  
Bottom of the Hill  
Thee Parkside  
Cellspace

3117 16th at Valencia  
1146 Post St at Webster  
1233 17th St at Missouri  
1600 17th St at Wisconsin  
2050 Bryant at 18th

Staff

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Tickets and Passes

All **film screenings** \$10/advance \$11/door. Advance tickets have a \$1 service charge (and are recommended!).  
The **Mil Mascaras** double feature on Thu July 22 is \$15 (includes two feature films, live music by Carne Crude and complimentary Trumer Pilsner all night!)  
All **Passholders** invited to attend the **HoleHead+SummerFest Kick Off Party** on Thursday July 8. This event is invite only/open bar for industry folks & all HH/SF Passholders.  
The **EverythingPass** is \$150 and good for admission to all 31 films and 7 live shows, plus the 7/24 **Much Ado About Lebowksi**.  
The **HoleHeadPass** is good for all screenings at the Roxie and Viz theaters and is \$130.  
The **SummerMusicFest** Pass is good for all shows at Bottom of the Hill and Thee Parkside and is \$25. Includes invite to industry only open bar party July 8. Available at sfindie.com only! All shows 21+  
The **5Film PunchPass** is \$50, the **10Film PunchPass** is \$90.  
Passes are non-transferable and available ONLY at sfindie.com and 1-800-838-3006 (and the Roxie Box Office as of July 8).  
Passes are not available at the door at Bottom of the Hill or Thee Parkside.

Advance tickets are available now at **sfindie.com** and at **1-800-838-3006**. Same day tickets are only available at the theater. The box office opens 30 minutes before the first show of the day. **For all screenings please arrive at least 15 minutes before show time to assure seating.**




# ANOTHER HOLE IN THE HEAD 2010 FILM SCHEDULE

OPENING NIGHT FILMS: THURSDAY 7/8 - ROXIE THEATER      5pm: Death Kappa      7pm: Mutant Girls Squad      9pm: A Serbian Film

ROXIE THEATER	FRI 7/9	SAT 7/10	SUN 7/11	MON 7/12	TUES 7/13	WEDS 7/14	THURS 7/15
5:00pm	Samuri Princess	Satan Hates You	Nightmares in RW&B	Sexy Time Trip Ninjas	Satan Hates You	Nightmares in RW&B	Samuri Princess
7:00pm	Symbol	A Serbian Film	The Violent Kind	Samuri Princess	Silent Night	Symbol	Vampire Girl
9:00pm	RoboGeisha	Vampire Girl	Yatterman	Nightmares in RW&B	Yatterman	Strigoi	RoboGeisha
11:00pm	Tucker and Dale	The Exterminator					
ROXIE THEATER	FRI 7/16	SAT 7/17	SUN 7/18	MON 7/19	TUES 7/20	WEDS 7/21	THURS 7/22
5:00pm	Grotesque	Vampire Girl	American Grindhouse	Macabre	Lady Terminator	Alien vs Ninja	Grotesque
7:00pm	Shadow	Death Kappa	Grotesque	Shadow	RoboGeisha	Mutant Girls Squad	Ticked Off Trannies
9:00pm	Silent Night	Dead and the Damned	Fell	Dead and the Damned	Macabre	Future X Cops	Mil Mascaras
11:00pm	Lady Terminator	Sexy Time Trip Ninjas					
VIZ THEATER	FRI 7/23	SAT 7/24	SUN 7/25	MON 7/26	TUES 7/27	WEDS 7/28	THURS 7/29
5:00pm	Shadow	Symbol	American Grindhouse	JT vs Goatman	American Grindhouse	Alien vs Ninja	Death Kappa
7:00pm	Dr. S Battles	Metropolis	Alien vs Ninja	Metropolis	Fell	Reykjavic Whale	Mutant Girls Squad
9:00pm	Ticked Off Trannies	Phasma Ex	Reykjavic Whale	Dr. S Battles	Strigoi	Phasma Ex	Future X Cops
11:00pm	JT vs Goatman						

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# We are family

## *The Kids Are All Right's* (non)traditional comedy

By Louis Peitzman  
arts@sfbg.com

**FILM** In many ways, *The Kids Are All Right* is a straight-forward family dramedy: it's about parents trying to do what's best for their children and

struggling to keep their relationship together. But it's also a film in which Jules (Julianne Moore) goes down on Nic (Annette Bening) while they're watching gay porn.

"I think we tried and I think we were somewhat successful in making it so that you don't realize exactly what you're watching, the subversiveness of what you're seeing," says writer-director Lisa Cholodenko (1998's *High Art*). "I think we figured out a way for people to enter it, and that was really important for us."

That blend between mainstream and queer is part of what makes *The Kids Are All Right* such an important — not to mention enjoyable — film. Despite presenting issues that might be contentious to large portions of the country, the movie maintains an approachability that's often lacking in queer cinema.

"I thought it was a very classic story," Bening says, "other than that the women are gay."

Cholodenko and Bening were both on hand in San Francisco to promote and speak about the film. Of course, being in the gay mecca of the Bay Area skews things significantly — most locals wouldn't bat an eye at *The Kids Are All Right*, which has Nic and Jules' children inviting their biological father ("the sperm donor") into their lives. But for those outside the liberal bubble, the idea of a nontraditional family might be more problematic. Combine that with the film's semiexplicit sexual content and a darkly comic, matter-of-fact script, and you've got a tougher sell.

"There were questions about the gay porn and about how much sexuality we were showing, but we felt like this is the fun of the film," Cholodenko reflects. "It's not going to be a multiplex film. But we hope it's not going to be super-rarefied



Annette Bening stars as Nic, a typical mom — who, oh yeah, also happens to be gay! — in Lisa Cholodenko's *The Kids Are All Right*.

PHOTO BY SUZANNE TENNER

art house film."

The fun Cholodenko mentions is the real strength of *The Kids Are All Right*, a movie that refuses to take itself too seriously. At its best, the film is laugh-out-loud funny, handling the heaviest of issues with grace and humor.

"To me, [the humor] is so important — and it's harder," Bening says. "That's why more movies don't have it. It's because it's harder. It's much easier to write in an earnest way."

That's not to say that the film is insincere. Much of the humor is derived from the fact that it's grounded in reality. The characters respond to their situation as real people do — and that's far funnier than the broad, over-the-top reactions that often plague more mainstream comedies.

"We were really passionate about making it not politically correct and not sanctimonious," Cholodenko explains. "As we went deeper into the drafts and moved along in the evolution of getting the film done, I really, really, really pushed for us to take whatever was potentially funny in there and just

kick it up a notch."

Besides — as Bening puts it — "I think if you're trying to make an earnest movie about a lesbian couple with teenagers, whoa, what a nightmare that would be." It's not a message movie, but *The Kids Are All Right* may still change minds. And even if it doesn't, the film is a success that works chiefly because it isn't heavy-handed.

"It doesn't ever have to go out and carry the banner, which is what great movies and great stories can do," Bening notes. "You take an individual group of people, a specific little pod of people, and you try to tell their own personal stories as specifically as possible. Hopefully you get at something true and universal by doing that." **SFBG**

**THE KIDS ARE ALL RIGHT** opens Fri/9 in San Francisco.

MORE AT SFBG.COM

**Pixel Vision blog:**  
Louis Peitzman's  
complete Lisa  
Cholodenko interview

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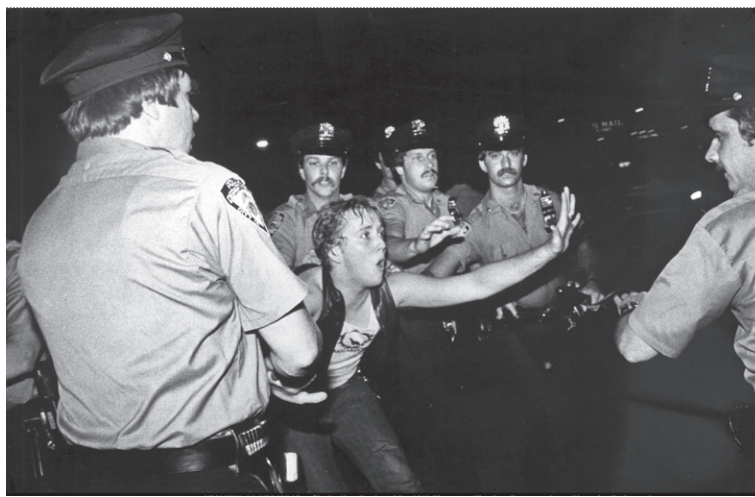
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Beat : Dubstep : Thug Jazz



A protester breaks through a wall of cops in *Stonewall Uprising*.  
PHOTO BY BETTYE LANE

## Riot awakening

*Stonewall Uprising* documents a landmark moment for queer civil rights

By Matt Sussman  
arts@sfbg.com

**FILM** On the night of June 28, 1969, police embarked on what they thought would be a routine raid on a gay bar in New York's Greenwich Village, the sleazy, Mafia-run Stonewall Inn. The ensuing three days of rioting — during which mostly young men and drag queens accustomed to being marginalized and hauled off to jail stood their ground and fought back — became what historian Lillian Faderman has called “the shot heard round the world” for LGBT activism: a spontaneous expression of street-level outrage that fueled the birth of a movement.

Kate Davis and David Heilbroner's solid documentary *Stonewall Uprising* takes a “just the facts, ma'am” approach to this historic flashpoint that makes for an information-packed, if at times dry, 80 minutes. Working around the paucity of photographic documentation of the actual riots (itself a testament to the marginalization of homosexuality in the late 1960s), Davis and Heilbroner make extensive use of period news footage and photography, reenactments, and most important, the first-person testimonies of who those who witnessed and participated in what one interviewee terms “our Rosa Parks moment.”

And what damning facts they are. *Stonewall Uprising* is most effective in its first half, when it viv-

idly conveys the demonization and oppression queers regularly faced at a time when homosexuality was illegal in every state except Illinois. In one excerpted clip from a 1966 CBS investigative report that I'm sure Mike Wallace would just as soon have stricken from the record, the news anchor states matter-of-factly: “The average homosexual, if there be such, is promiscuous.” In another clip, a Florida detective sternly warns a gym full of middle school students that should any of them act on their same-sex desires, “you will be caught.”

Davis and Heilbroner's contextual groundwork is as impressive for its archival research as it is repetitive in its message: pre-Stonewall life was hell. The documentary becomes more nuanced as it zeros in on reconstructing the first night of rioting via eyewitness accounts. Howard Smith and Lucian Truscott IV, journalists for the Village Voice whose offices were nearby, remember fearing for their lives when they found themselves barricaded inside the bar with the police. But it is former police deputy Seymour Pine who emerges as the night's unofficial antihero, having ordered his officers to hold their fire to prevent unnecessary bloodshed. Pine's interview — as much a mea culpa as a performance of self-assurance by an elderly man that he is on the right side of history — is *Stonewall Uprising's* true revelation. **SFBG**

**STONEWALL UPRISING** opens Fri/9 in Bay Area theaters.

### PLAYLIST: JOHNNY RAY HUSTON

#### ► MANDRÉ

4  
(Rush Hour/Clone)

If Wicked Witch's *Chaos 1978-1986* was the bizarro funk reissue of last year, and the Patrick Cowley and Jorge Socarras' *Catholic* the electronic rediscovery, then this year's peak funky electronic find is the fourth of André Harris's wild ventures as an analogue explorer. According to the sleeve note, Harris' somewhat vexing equation here is “MANDRÉ = (Fact x Fantasy + Fiction x Future) - MANDRÉ.” All I know is that 4 was released in 1982 after Harris left Motown for the Bay Area label Future Groove. “Rain” is as if Goblin's work for Dario Argento met Harold Faltermeyer's *Miami Vice* theme in a haunted space. The entire second half finds new corners of the freaky zone.

#### ► OPTIMO (ESPACIO)

**Fabric 52**  
(Fabric)

Are remixes necessary or redundant these days? Optimo's latest finds them fidgeting and Fad Gadgeting away from the slo-mo of their *Sleepwalk* (which presaged dark wave trends by a few years) into more uptempo realms, from Prins Thomas' bumptious take on Discodromo's “Cosmorama,” through the energy flashes of Spencer Parker's “YOGOTYO” and Minister's “Jack Your Body House Your Mind.” Not everything works: a version of Desire's “Don't Call” is fatally distracted.

#### ► PERFUME GENIUS

**Learning**  
(Turnstiler/Matador)

The angels are gay and twinkling fairy effects slow dance with sad-sack piano on this debut recording by 26-year-old Seattle resident Mike Hadreas. He's described his voice disparagingly as that of an “elf tranny,” so the Antony Hegarty and CocoRosie comparisons won't be abating anytime soon. As far as references go, the lonely queer reservoir This Mortal Coil discovered in Alex Chilton's song book also applies. As does the Antlers' *Hospice*, though if Hadreas is overwrought or precious, it's in subject matter more than delivery. “Mr. Peterson” tells a hell of a story, and quickly. The opening of “Gay Angels” is like a David Lynch revelation, and “No Problem” cruises — Julee Cruises? — into a potentially melancholic expanse. **SFBG**



#### ► EL GUINCHO

**Piratas de Sudamérica**  
(Young Turks)

The intuitive talent of Barcelona's Pablo Díaz-Reixa is evident to anyone who has heard El Guincho's acclaimed carnival of a recording *Alegranza*, but especially to those who've also lent an ear to his group Coconot. On Coconot's *Cosa Astral*, a traditional band format allowed the genuinely manic-with-inspiration Díaz-Reixa to slacken his antic traits a bit. The result were songs that put his melodicism as much as his cleverness to the fore.

A holdover until the release of *Pop Negro*, El Guincho's full-length follow-up to *Alegranza*, the new *Piratas de Sudamérica* is first in a series of EPs covering traditional South American songs and obscure classics. Working with others' compositions allows Díaz-Reixa to change up the pace of his instrumental arrangements, while his vocals shift from ebullient chants into more popular sing-song intonations. The overall mood and atmosphere hasn't changed much though: it's like being in a cartoon-colored bedroom that opens up to become a luminous tropical jungle. Martin Denny gone genuinely madcap.

El Guincho's lovely cover of Orefiche y Valdespi's “Hindou” floats languidly on steel drum waves. (The video finds him paddling a canoe for a little boy sporting a pirate hat and hook hand.). His version of Miguelito Valdés and Norosbaldo Morales' “Marimba” is even more uncharacteristically relaxed. The songs are still crammed with tiny details, though. On the closer, “Mientes,” Díaz-Reixa duets with Julieta Venegas to lovely effect, a gesture that — along with *Pop Negro's* title — hints popular sounds are on the Technicolor horizon.

#### EL GUINCHO

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# I, in the sky

Ariel Pink: the myth, the former solitary man, and the current group leader

By Mosi Reeves  
arts@sfbg.com

**MUSIC** There's a moment during *You Think You Really Know Me*, the 2005 documentary on 1970s Midwest cult artist Gary Wilson, when the filmmakers acknowledge that their subject is not necessarily as weird as his music. "I thought he would be a little bit more," says Christina Bates/Adrian Millan, coowner of the defunct Motel Records, which reissued Wilson's 1977 jazz-rock curio *You Think You Really Know Me* to much acclaim. Bates' voice trails off. "He's really in complete control of his image."

The same could be said of Ariel "Pink" Rosenberg. The Los Angeles musician follows a long tradition of outsiders whose recordings invite speculation on their mental stability, from enigmatic recluses such as Wilson to the late (and rumored schizophrenic) Syd Barrett. But, as Ariel Pink summarizes during a phone conversation, "I've never been in the closet, by myself or reclusive like everyone says. That's a myth."

Ariel Pink's releases — which he began recording and issuing as CD-Rs in the late '90s, moving to Animal Collective's Paw Tracks imprint with 2003's *The Doldrums* — sound like a melting brain. Heartbreakingly melodic keyboard tones float around like smoke from burning embers. The songs — including "For Kate I Wait" from *Doldrums*, which became a college radio novelty hit — barely hang onto verse-chorus structure,

and Pink's muttered ramblings unveil feelings of warped alienation and deep melancholy.

Often issued under the "Haunted Graffiti" rubric, Pink's aberrant synth-pop has proved influential on younger musicians, many of whom have been lumped under the semi-mocking hipster term "chillwave." But while Neon Indian and Toro y Moi tap into the cultural zeitgeist via krushed grooves and distorted vocals, their overall tone is cool and distant, suggesting a familiar kind of postadolescent anomie. In contrast, Ariel Pink guffaws, grunts, lalts in a cooing voice reminiscent of a whining dog, and shouts nonsense lyrics, all in pursuit of a song's emotional center. "I'm a necro-romantic! I'll be suckin' your blood!" he riffs on "Fright Night (Nevermore)," a track from his recent, excellent *Before Today*, evoking dewy memories of richly ambiguous '80s horror flicks and John Carpenter soundtracks.

Perhaps music fans and critics occasionally call Ariel Pink a savant because he's unafraid to look foolish. His interviews have teased and strained against that perception. "I have something to do with it, too," he admits. "I open my mouth and say things, and certain things make it to posterity, and make it to Wikipedia, and people think they're doing their research when they read Wikipedia. So a lot of misconceptions get repeated."

During the interview, Pink strikes a professional tone, saying that he's grateful to be signed to 4AD (a subsidiary of major indie conglomerate Beggars Group) after years of



**Ariel Pink: I've never been in the closet, by myself or reclusive like everyone says. That's a myth.**

struggling as an indie artist. 4AD booked him on an international tour for *Before Today*, which reached stores in June; and he calls from Plano B, a nightclub in Porto, Portugal where he and his backing band, Ariel Pink's Haunted Graffiti, are setting up to perform. The long-distance connection leads to frequent shouts of "Huh? I can't hear you, dude."

*Before Today* marks a new, post-bedroom phase for Ariel Pink. Recorded with his band, songs like "Lestat (acc. to the widow's maid)" and "Bright Lit Blue Skies" benefit from the type of sharply navigated time changes and vivid instrumental colors that can't be realized through bedroom production techniques. Meanwhile, "Reminiscences," an easygoing lounge number, draws inspiration from Ethiopian singer Yeshimebet Dubale. "Arguably the most famous type of song form in Ethiopia is *tizita*, the song of nostalgia and remembrances," Pink explains.

Ariel Pink admits that past live performances were often chaotic and uninspired affairs where "I didn't

care about anything and just thought about me. That didn't get me very far." Musicians shuffled in and out of Ariel Pink's Haunted Graffiti, adding to the instability. He's cautiously optimistic about the prospects for his current lineup, which features Tim Koh, Kenny Gilmore, Joe Kennedy, and Aaron Sperske. "I don't know how long the current incarnation will be around for — we've only been together two weeks," he says, noting that Kennedy just joined the group. "I'm always trying to get a bunch of guys to stay with me."

After years spent mostly working alone, Pink welcomes the challenge of learning to perform with — and lead — others. "Ultimately it's more fulfilling for me. It's no fun doing it alone! Seriously, it's boring as fuck." **SFBG**

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THINK ARIEL PINK! IF FLEETWOOD MAC AND CHERRY COKE RULED THE AIRWAVES — AND THE AIRWAVES STILL RULED

**MUSIC** Ladies and gentlemen, meet the real Ariel Pink.

The Los Angeles musician's first few 2004-06 releases on Animal Collective's Paw Tracks label were the stuff of indie water cooler infamy, but they also collected recordings (2002's *House Arrest* and *Lover Boy*; 2003's *Worn Copy*) that Pink had made years before. It wasn't until early 2009 that the world had the chance to hear any new output from the notoriously mysterious musician.

Until then, the talk about Pink largely focused on how serious he was — or wasn't. Built from lengthy

experimentation and goofy gimmicks, such as drum noises made with his armpits, his lo-fi music wasn't just a byproduct of bedroom recording, it was a reimagining of 1970s and '80s radio jingles and easy listening sounds. Jingles are disposable by definition, yet anyone familiar with some from the '70s has to admit they are designed to remain in your brain. They were touchstones for the young Pink, and through a love for them, he picked up a knack for great hooks and memorable choruses.

Catchy though they may be, the repetitive nature of Pink's early songs nonetheless made some listeners wonder whether he was just monkeying about and marketing lo-fi weirdness to those with

nostalgic impulses. A sweeping ballad that might mark a poignant moment in a Sunday night made-for-TV tearjerker, "For Kate I Wait" is one of the best songs from his 2004 debut *The Doldrums* (Paw Tracks). But the damn thing does not need to be over four minutes long, considering it consists of a single idea: sentences that rhyme with the title.

On Pink's new album *Before Today* (4AD), he takes the leap to a larger label, drops a lot of the lo-fi scuzz and delivers smoothly succinct pop songs. The lo-fi isn't gone completely, but it is refined. And while his vocals remain muddy and hidden behind other sounds, half the fun is guessing just what he's going

CONTINUES ON PAGE 28 >>

## Elbo Room

<b>WED</b> 7/7 6-9PM \$6	ELBO ROOM PRESENTS <b>BEEHIVE SPIRIT</b> <b>SATELLITE CRUSH</b> (L.A.) <b>HAPPY TALK</b>
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<b>THU</b> 7/8 9:30PM \$5 B4 11PM \$7 AFTER	AFRO-TROPI-ELECTRIC-SAMBA-FUNK <b>AFROLICIOUS</b> WITH DJS/HOSTS: <b>PLEASUREMAKER &amp; SENOR OZ</b>
<b>FRI</b> 7/9 EARLY SHOW: 6:30PM -9PM	OPIUM MAGAZINE PRESENTS <b>LITERARY DEATH MATCH</b> W/ READERS: ANDRE PERRY, PUSHKAR SHARMA AND SATHYA SRIDHARAN (BROWNSTAR REVOLUTION), ANDREW NELSON; JUDGES: BETH SPOTSWOOD, BEN MCCOY, LISA BROWN
LATE SHOW: 10PM \$5	TREAT EM RIGHT AND SOUNDWAY RECORDS PRESENT THE ALBUM RELEASE PARTY FOR <b>PALENQUE PALENQUE</b> WITH DJS <b>BETO</b> (SOUNDWAY), <b>GUILLERMO</b> (SWEATER FUNK), <b>VINNIE ESPARZA</b> (HELLA TIGHT), <b>B.CAUSE</b> (4ONEFUNK)
<b>SAT</b> 7/10 10PM \$5 B4 11 - \$10 AFTER	BERSA DISCOS PRESENTS <b>TORMENTA TROPICAL</b> WITH <b>DAVE NADA</b> (NADASTROM/DUBSIDED/T&A), <b>DISCO SHAWN &amp; ORO11</b> (BERSA DISCOS)
<b>SUN</b> 7/11 9PM \$6	DUB MISSION PRESENTS THE BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH <b>DJ SEP, J BOOGIE</b> (DUBTRONIC SCIENCE/OM) AND <b>VINNIE ESPARZA</b>
<b>MON</b> 7/12 9PM \$8	ELBO ROOM PRESENTS <b>FAKE FOUR SUMMER TOUR</b> <b>MOKA ONLY AND FACTOR</b> (CANADA), <b>CESCHI</b> , <b>OPEN MIKE EAGLE</b> (PROJECT BLOWN/ MUSH RECORDS), <b>KIRBY DOMINANT</b> , <b>TOAST</b>
<b>TUE</b> 7/13 9PM \$10	ELBO ROOM PRESENTS <b>FROMAGIQUE</b> FEAT. <b>BOMBSHELL BETTY</b> LIVE MUSIC & <b>TAWDRY BURLESQUE</b>
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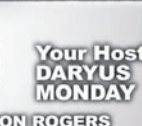
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CONT>>

on about. You can't take the weird out of a man, and Pink has spent too many years purposely being strange for *Before Today* to suddenly strip him of all idiosyncrasy. Keen-eared listeners will pick out stream-of-consciousness mutterings like "Make me maternal, fertile woman/Make me menstrual, menopause man/Rape me, castrate me, make me gay/Lady, I'm a lady from today" on "Menopause Man," and while the tongue-in-cheek imagery conveys to listeners that Pink is still in on his own joke, the album really shines when he manages to play it straight.

The cover art for *Before Today's* chief single "Round and Round" may sport a lovingly drawn image of a man french-kissing a dog, but the track itself is so masterfully clean and structured that it transcends homage, becoming one of the year's best songs. The gifted flair for a sound and a hook that made Pink's early works so catchy is still there, but he switches up tempo and groove so many times that the composition never outstays its welcome despite its five-minute length. Likewise, "Can't Hear My Eyes" is easy-listening heaven, with echoed vocals and sharp piano flourishes that recall the Alan Parsons Project's more radio-friendly fare, like "I Wouldn't Wanna Be Like You." These particular songs stand out for their devotion to time and place, but all of *Before Today* is a sprawling run through the dollar bin at Amoeba Music, and Pink makes it his own by picking apart the best bits and reimagining 2010 as it might have been if Fleetwood Mac and Cherry Coke still ran the radio.

Pink is often casually tossed in the freak-folk category of knowing eccentrics, alongside the likes of Devendra Banhart and Joanna Newsom. Both Banhart and Newsom have recently taken a more classic approach to their respective crafts — to great success — while remaining true to their unique personalities. It's likely that the freak-folk tag's death and in turn these artist's survival resides in the realization that weirdness doesn't have to define you as an artist. Mark down 2010 as the year Pink decided to take his turn at bat, cutting the shit and showing the world Ariel Pink cooks with fire. (Peter Galvin)



# Dizzy dazzle

The enormous and impressive Fisher Collection finds a public home at SFMOMA

By Matt Sussman

arts@sfbg.com

**ART** Let's start with the obvious:



the massive art collection of Gap Inc. founders Doris and the late Don Fisher is by far one of the largest

and most significant windfalls SFMOMA has received in its 75-year history. More important, the collection — which had primarily been viewable throughout the Gap's SF headquarters only by company employees and visiting tour groups — is finally being made accessible to the general public.

Gary Garrels, SFMOMA's senior curator of painting and sculpture, has selected 160 works — a mere fraction of the 1,100 total — for "Calder to Warhol: Introducing the Fisher Collection," a Fishers' Greatest Hits that aims to provide an overview of the breadth of their holdings as well as highlight their in-depth focus on certain artists. During the exhibits media preview, Garrels mentioned that the Fishers acquired pieces without the help of advisers, jointly choosing works that "spoke to them." Clearly, they had a taste for big game.

Primarily comprising paintings and sculpture, "Calder to Warhol" is, as its title indicates, a veritable who's who of mid-to-late 20th century modern art that takes over the museum's top two floors and spills out into the rooftop sculpture garden. I'm not being facetious when I say there's something for everyone. Aside from extensive collections of Calder and Warhol, the show is chockablock with iconic pieces by Ellsworth Kelly, Gerhard Richter, Cy Twombly, Richard Serra, Roy Lichtenstein, Chuck Close ... and the list goes on.

The range of artists and quality of the pieces assembled is dizzying. Take the fourth floor, for instance. The shock of several hideous, large-scale mixed media on aluminum DayGlo monstrosi-



**Jaw-dropping endowment: works by Philip Guston (above), Cy Twombly, Agnes Martin and Sol Lewitt provide some highlights within "Calder to Warhol," a small selection from the huge collection Doris and Don Fisher bequeathed to SFMOMA.**

PHILIP GUSTON, *AS IT GOES*, 1978; OIL ON CANVAS; COURTESY OF THE DORIS AND DON FISHER COLLECTION AT SFMOMA AND THE PHILIP GUSTON ESTATE. PHOTO BY IAN REEVES

ties by Frank Stella from the late 1970s and '80s is largely soothed by the blushing, meaty pinks and reds of *The Street*, a remarkable 1956 Philip Guston abstract canvas in an adjoining gallery (Guston gets an additional gallery all to himself), which then leads to the downy embrace of Lee Krasner's equally stunning 1961 oil *Polar Stampede* — a palimpsest of brown and gold hatch-marked feathers — and from there a gallery of four decades of Twombly's looped scribbles.

Then there's the small collection of Agnes Martin paintings, which by itself would be worth the price of admission. Martin is an artist who particularly suffers in reproduction: the delicate lines and gentle washes of color in her paintings get lost, and all one sees are their grid-like skeletons. Being able to study up close the subtle pop effect of the squares in *Night Sea* (1963) — the way in which the gold leaf underneath the oil causes the canvas' tiny bluish squares to flash teal — is a revelation.

Or, starting from the floor's north end, one encounters a crash course in Pop Art and its kin. The Lichtensteins and the Claes

Oldenburg apple core are all well and good, but the Warhols are where it's at: standouts are early 1960s silkscreens such as *Tunafish Disaster* and two of the handsome criminals in the "Most Wanted Men" series, and lesser-famous portraits of Joseph Beuys and Robert Mapplethorpe alongside Dolly and Jackie's familiar visages. These aren't the usual Factory hits.

Around another corner, past a room crowded with Close portraits, is another must-see: two enormous Sigmar Polke canvases from his alchemical 1988 series, "The Spirits That Lend Strength to the Invisible," on which the German artist applied unconventional materials such as tellurium, chemical resin, and ground-up meteors. Their wild, particulate sprays evoke both the Hubble Telescope's images of space, as well as the crude plumes currently floating off the Gulf Coast.

And I haven't even started in on the fifth floor, with its showcases of Important Works by Calder, Kelly, Serra, Kiefer, Richter, and some particularly wonderful Lewitt wall drawings.

Yes, "Calder to Warhol" is dizzying. It is also frequently daz-

zling. But I can't help but feel a little squeamish in the face of such a grand and copious cache; one that until recently had been displayed as an act of corporate largesse to those in the service of the empire that funded its acquisition.

Art collecting is a form of investment, capital put down toward ensuring the collector's future legacy as much as it is a reflection of aesthetic tastes. The Fishers rarely sold pieces, and the equal attention they paid to collecting both figurative and abstract works — as well as an earlier failed bid to construct a private museum in the Presidio — suggests that the collection was developed increasingly with an eye toward creating the very sort of jaw-dropping endowment of which SFMOMA now finds itself the very fortunate recipient.

Certainly for SFMOMA, the benefits of this gift are clear. The museum's profile has undoubtedly risen, and will continue to rise once the planned expansion set to house the remaining 90 percent of the collection's holdings is complete. What remains less apparent throughout "Calder to Warhol" is a sense of the Fishers' personal investment in the pieces they so assiduously acquired. To simply say that the art — so much amazing work, now finally on view — speaks for itself is only half true. As with any major private collection, it also speaks to a long campaign waged over the peaks and valleys of the art market.

Still, the Fishers aren't merely the sum of their deep pockets. I wish the wall panels revealed when each piece had been bought, and whether Don or Doris had singled it out first (Imagine their dinner conversations: "Honey, would you like to buy a Dan Flavin?"). That information would put a different, perhaps more humanizing, spin on the story "Calder to Warhol" currently tells: a testament to the Fishers' wide-reaching, frequently well-informed, and relatively safe taste for blue chip names. **SFBG**

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Show"

JULY 15-18  
**RICHARD  
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MORGAN**  
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FRI Jul 9 9:30pm, \$7	<b>ETTRICK Sean (Seattle) Peji/Kunin, Pink Canoes</b>
SAT Jul 10 EARLY 5pm, \$7  LATER 9:30pm, \$7	<b>DM STITH (Bloomington) Inlets (Brooklyn) Silje Nes (Fat Cat, Norway)  BLACK NITE CRASH Sky Parade Silent Pictures</b>
SUN Jul 11 9pm, \$6	<b>COLOSSAL YES Lazarus Donovan Quinn and Zachary Cale</b>
MON Jul 12 10pm, free	<b>PUNK ROCK SIDESHOW w/DJ Tragic &amp; Duchess of Hazard</b>
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Beginner & Intermediate Salsa  
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Free Dance  
Free for women, \$3 for men

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Salvatore Giuliano traces the history of a real-life Sicilian outlaw turned Mob boss.

# Sicily unbound

Celebrating the engaged cinema of Francesco Rosi

By Max Goldberg  
[arts@sfbg.com](mailto:arts@sfbg.com)



**FILM** Francesco Rosi once remarked to an interviewer, "A film is always a testimony of the age in which it lives." It's one thing to recognize this as an incipient truth and quite another to enact it as a code of filmmaking. Rosi's films from the 1960s and '70s evince the common roots of aesthetic and ethic, exhibiting what can only be called an ardor for the analysis of social conditions — both their mechanisms and mentalities. Though still relatively unsung among the major Italian auteurs, of which he is certainly one, a career-spanning retrospective at the Pacific Film Archive makes the case for the writer-director's staying power.

Rosi studied law at school and film with the Italian directors of the 1940s and '50s. In his own early features, he placed additional demands upon the conventions of neorealism. Putting aside the tempting notion that the camera will discover a transcendent truth if only stripped of the artifices of professional actors and sets, Rosi's films are concerned with inventing a public sphere for argument and questioning — this before the age of the Internet and 24-hour news.

Take *Salvatore Giuliano* (1961), his sophisticated dissembling of the tangled (and at that time recent) history of the eponymous gangster,

a Robin Hood figure in the post-war Sicilian imagination who aided the area's separatist movement. "He took from the rich and gave to the poor," a local tells a bored reporter. When he finds out the newsman is from Rome, he adds, "What can you understand about Sicily?"

Rosi's out-of-joint narration of events from before and after Giuliano's death in 1950 takes at least a couple of viewings to puzzle together, and even then, much remains pointedly obscure. The film recalls Borges' description of *Citizen Kane* (1941) as "a labyrinth without a center," and, as such, contains an implicit disavowal of neorealist orthodoxy (if such a thing ever existed). If "reality" is transparent, why the confusing jumps in time? Why go to such lengths to keep Giuliano himself in the shadows? Why leave so much basic plot material unclear, from major events (the motivation behind Giuliano's orchestration of a massacre of communists at Portella della Ginestra, for instance) to minor gestures (like when, at the end, one of Giuliano's associates palms the bottle of medicine that has apparently just poisoned the bandit's right-hand man)?

The answer has to do with Rosi's desire to replace the "not knowing" of complacency with that of skepticism. The subject of the film is not Giuliano so much as the Sicilians who presume to know him. We begin with the bandit's death, in *Kane* fashion, but even before the plot has insinuated a

cover-up, Rosi visually undermines any easy sense of certitude. We watch the inspection of Giuliano's prone corpse from several striking bird's-eye-view shots, but soon discover these compositions are not as omniscient as we might first (complacently) assume. In fact, they represent the vantage point of the reporters hounding the carabinieri and citizens for a story quite separate from Rosi's. Here the director insinuates how difficult it is to find your footing in the Sicilian situation. Taking aim at collusion, he formally imbricates us in its grip.

Rosi's neorealism is one of provocation. He obsessively stages recent history in the actual locations in which it unfolded, employing eyewitnesses as themselves. Testimony is activated, not relegated to incidental afterthought. Even in later, more traditionally allegorical films like *Three Brothers* (1981), in which Rosi seems to move toward seeing political discourses as being channeled and contained by subjective experience, his visual and narrative designs mirror the macro controls at work in complex social systems. Watching Rosi's work, we realize that the news lives inside us, whether we like it or not. **SFBG**

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Singer-songwriter Austin Lucas plays Thee Parkside Sun/11.

PHOTO BY TIFFANY BLACK DARQUEA

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 7

### ROCK/BLUES/HIP-HOP

**AB and the Sea, What Laura Says, DJ Ted** Café du Nord. 9:30pm, \$5.  
**Beehive Spirit, Satellite Crush, Happy Talk** Elbo Room. 9pm, \$6.  
**Fol Chen, Jhameel** Bottom of the Hill. 9pm, \$12.  
**Kajillion, Amanda's X, Real Rickshaw** Stop. 8pm, \$10.  
**Maine, This Century Slim's**. 7pm, \$18.  
**Mofoparty Band** Biscuits and Blues. 8 and 10pm, \$16.  
**Project Pitchfork, Ayria, Break Up DNA** Lounge. 8pm, \$20.  
**Shannon and the Clams, Outdoorsmen, Tropical Sleep** Knockout. 9:30pm, \$5.

### DANCE CLUBS

**Booty Call** Q-Bar, 456 Castro, SF; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.  
**Hands Down!** Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.  
**Jam Fresh Wednesdays** Vessel, 85 Campton, SF; (415) 433-8585. 9:30pm, free. With DJs Slick D, Chris Clouse, Rich Era, Don Lynch, and more spinning top40, mashups, hip hop, and remixes.  
**Mary-Go-Round** Lookout, 3600 16th St, SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.  
**RedWine Social** Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.  
**Respect Wednesdays** End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.  
**Synchronize II** Pirata, 2007 16th St, SF; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

## THURSDAY 8

### ROCK/BLUES/HIP-HOP

**B Stars, Beautiful Train Wrecks, Maurice Tani Band** Hotel Utah. 9pm, \$8.  
**Beth Custer Ensemble, Dina Maccabee Band, Allison Lovejoy's Cabaret Nouveau** Café du Nord. 8pm, \$12.  
**Big Billy Daddy Cade** Biscuits and Blues. 8 and 10pm, \$16. BB King tribute.  
**"The Bowls Project: Secrets of the Apocalyptic Intimate"** Yerba Buena Center for the Arts Sculpture Court, 701 Mission, SF; (415) 987-2787, www.ybca.org. 6pm, free with gallery admission (\$5-7). Charming Hostess with special musical guests.  
**Deerhoof, Donkeys, Southeast Engine** Bottom of the Hill. 9pm, \$15.  
**Downer Party** Hemlock Tavern. 9pm, \$5. With DJs Mother Barry, Mattfiesta, Scissorwolf, and DJ Swords.  
**Mob Figaz** featuring the Jacka and Husalah, **Strong Arm Steady** Slim's. 9pm, \$21.  
**Unter Noll, Cyanotic, Cynical Mass** DNA Lounge. 9pm, \$11.  
**Wisecracker, Jokes for Feelings, Spawn Atomic** Kimo's. 9pm.

### FOLK/WORLD/COUNTRY

**Gold Diggers** Café Royale, 800 Post, SF; (415) 641-6033. 8pm, free.  
**Kentucky Twisters** Atlas Café. 8pm, free.

### DANCE CLUBS

**Afrolicious** Elbo Room. 9:30pm, \$5-7. DJs Pleasuremaker and Señor Oz spin Afro-tropical, samba, and funk.  
**BASE** Vessel. 9:30pm, \$10. With DJs Chris Liebing and Alland Byallo spinning tech house.  
**CakeMIX SF** Wish, 1539 Folsom, SF; www.wishsf.com. 10pm, free. DJ Carey Kopp spinning funk, soul, and hip hop.  
**Caribbean Connection** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaeton, and more.  
**Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.  
**Good Foot** Som., 2925 16th St, SF; (415) 558-8521. 10pm, free. With DJs spinning R&B, hip hop, classics, and soul.  
**Gymnasium** Matador, 10 Sixth St, SF; (415) 863-4629. 9pm, free. With DJ Violent Vickie

CONTINUES ON PAGE 33 »

# JULY 12 SOLD OUT, JULY 13 JUST ADDED LIL' KIM IN CONCERT!

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## Make-Out Room



**WED 7/7 8PM \$7  
PENNY ARCADE**  
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**THU 7/8 7:30PM \$7  
MIKE & BOB'S 40TH BIRTHDAY MASSIVE**  
 W/ THE TITAN UPS & GUEST DJ'S REVIVAL SOUND SYSTEM, DR. SCOTT, & MORE

**10PM NO COVER!  
FESTIVAL '68**  
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**FRI 7/9 7:30PM \$7  
INNER SUNSET**  
 THE PAWN SHOP KINGS  
**EVERY FRIDAY 10PM \$5  
LOOSE JOINTS!**  
 W/ DJs TOM THUMP, DAMON BELL & CENTIPEDE RARE GROOVE/FUNK/SOUL/HIP-HOP & MORE!

**SAT 7/10 7:30PM \$10-\$20  
CAROL QUEEN'S BIRTHDAY BENEFIT!**  
 W/ JENNIFER CROSS, STEPHEN ELLIOTT & MORE!

**EVERY SATURDAY NIGHT! 10PM, \$5  
EL SUPERRITMO!**  
 ROGER MAS Y EL KOOL KYLE CUMBIA, DANCEHALL, SALSA, HIP-HOP

**SUN 7/11 4PM FREE!  
SF MIXED TAPE SOCIETY**

**8PM \$8  
JAZZ CAMP WEST**  
 GILLIAN HARWIN • BUTTAN TIME

**MON 7/12 7PM \$10  
THE MONTHLY RUMPUS**  
 HOSTED BY STEPHEN ELLIOTT JUSTINE SHARROCK-MATT STEWART-ELI HOROWITZ-LAUREN WHEELER-MATTHEW L. MOSELY

**10PM NO COVER!  
HOME TOWN HI-FI**  
 REGGAE ROOTS & RUB-A-DUB STYLES

**TUE 7/13 7PM NO COVER!  
HEARTBREAKS & HANGOVERS**

**9:30PM NO COVER!  
LOST & FOUND**  
 DEEP & SWEET 60S SOUL 45S  
 DJs LUCKY & PRIMO & FRIENDS

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**Wednesday JULY 07  
ANAHATA SOUND**

**Thursday JULY 08  
ROCK OPERA**

**Saturday JULY 10  
HEDONISM**

**Sunday JULY 11  
DJ PREMIER**

**Thursday JULY 15  
KILL THE NOISE**



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**GHOSTLY**  
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**Fri 7.10 • 9pm  
SOLID GOLD JACUZZI  
AMP LIVE • NACHO LOVERS**

**GOLD**

**Sat 7.17 • 9pm  
PLUMP DJs**

**PLUMP**

**Fri 7.23 • 9pm  
THE NEW BEAT ELECTRIC  
DANCE SHOW!**

*The New Beat Electric Dance Show*

**2nd show added!!!  
Sun 7.25 • 7pm  
ROBYN & KELIS**

DAN BLACK • FAR EAST MOVEMENT

**Thur 7.29 • 8pm  
KATCHAFIRE**

**KATCHAFIRE**

### Upcoming Events

**7.30** The Twelves • John Tejada  
**8.05** SFBG Best of the Bay  
**8.09** Kele of Bloc Party • Jessica 6  
**10.9** Chapterhouse • Ulrich Schnaus

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THURS/8  
DANCE CLUBS

CONT>>

and guests spinning electro, hip hop, and disco.  
**Jivin' Dirty Disco** Butter, 354 11th St., SF; (415) 863-5964. 8pm, free. With DJs spinning disco, funk, and classics.  
**Kissing Booth** Make-Out Room. 9pm, free. DJs Jory, Commodore 69, and more spinning indie dance, disco, 80's, and electro.  
**Koko Puffs** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.  
**Mestiza** Bollywood Café, 3376 19th St, SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.  
**Motion Sickness** Vertigo, 1160 Polk, SF; (415) 674-1278. 10pm, free. Genre-bending dance party with DJs Sneaky P, Public Frenemy, and D\_Ro Cyclist.  
**Nacht Musik** Knockout. 10:30pm, \$5. Dark, minimal, and electronic with DJs Omar, Josh, and Justin.  
**Peaches** Skylark, 10pm, free. With an all female DJ line up featuring Deeandroid, Lady Fingaz, That Girl, and Umami spinning hip hop.  
**Popscene** 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.  
**Solid Thursdays** Club Six. 9pm, free. With DJs Daddy Rolo and Tesfa spinning roots, reggae, dancehall, soca, and mashups.

FRIDAY 9  
ROCK/BLUES/HIP-HOP

**Angels of Vice, Stereo Freakout, Farallon, Ratchet** Great American Music Hall. 7:30pm, \$15.  
**Seth Augustus** Revolution Café, 3248 22nd St., SF; (415) 642-0474. 8:45pm, free.  
**Guy Davis and the High Flying Rockets** Biscuits and Blues. 8 and 10pm, \$22.  
**Dwarves, Tater Famine, Thee Merry Widows** Thee Parkside. 9pm, \$10. Acoustic performances.  
**Erasure-Esque, Sing Blue Silver** Café du Nord. 9:30pm, \$12.  
**Ettrick, Sean, Peji/Kunin, Pink Canoes** Hemlock Tavern. 9:30pm, \$7.  
**Flexx Bronco, Neon Nights, Bite, Karma Bomb** Kimo's. 9pm, \$7.  
**El Guincho, Still Flyin', Ghosts on Tape** Rickshaw Stop. 8:30pm, \$15.  
**Hi-Rhythm Hustlers** Verdi Club, 2424 Mariposa, SF; www.thehirythmhustlers.com. 9:30pm, \$15.  
**Jrod Indigo with Kat 010 Coda.** 10pm, \$10.  
**Magic Bullets, Dreamdate, Wax Idols** Knockout. 9pm, \$7.  
**Music for Animals, Foreign Resort, Hundred Days** Bottom of the Hill. 9:30pm, \$12.  
**Skinlab, Attitude Adjustment, A Thousand Kingdoms, Un-ID** Slim's. 8pm, \$15.  
**Water and Bodies, Beta State, Knife Prty, Citabria** Hotel Utah. 9pm, \$8.

DANCE CLUBS

**Bang the Box** 222 Hyde. 9pm. With DJ Joakim spinning electronic.  
**Exhale, Fridays** Project One Gallery, 251 Rhode Island, SF; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.  
**Fat Stack Fridays** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.  
**Fo' Sho! Fridays** Madrone Art Bar. 10pm, \$5. DJs Kung Fu Chris and Makossa spin rare grooves, soul, funk, and hip-hop classics.  
**Fubar Fridays** Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5. With DJs spinning retro mashup remixes.  
**Club Dragon** Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$8. A gay Asian

paradise. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.  
**Good Life Fridays** Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.  
**Heartical Roots** Bollywood Café. 9pm, \$5. Recesson friendly reggae.  
**Hot Chocolate** Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.  
**Know Your History** Som. 9pm, \$15. With DJs 45 King, Shortkut, Marky, and A-Ron spinning hip hop.  
**Lucky Road** DNA Lounge. 9pm, \$10. Gypsy punk dance party with Sister Kate, Rose Harden, MWE Band, and more.  
**Makeout Sessions** Club Six. 9pm, \$10. With DJs Juan Basshead, La Cuchina Som Sistema,

Blackheart, Ultraviolet, and Rob Cannon spinning dubstep.  
**Pantheon** 103 Harriet, 103 Harriet, SF; (415) 431-1200. 9pm, \$25. A night of Gods and Goddesses featuring DJs Elite Force, Soul of Man, Slyde, Myagi, and more spinning divine wonders to raise money for the Burning Man Temple 2010.  
**Rockabilly Fridays** Jay N Bee Club, 2736 20th St, SF; (415) 824-4190. 9pm, free. With DJs Rockin' Raul, Oakie Oran, Sergio Iglesias, and Tanoa "Samoa Boy" spinning 50s and 60s Doo Wop, Rockabilly, Bop, Jive, and more.  
**Some Thing** The Stud. 10pm, \$7. VivvyAnne Forevermore, Glamamore, and DJ Down-E give you fierce drag shows and afterhours dancing.  
**Strictly Video** 111 Minna. 9pm, \$10. With VDJs Shortkut, Swift Rock, GoldenChyld, and Satva spinning rap, 80s, R&B, and Dancehall.



7/9 DOOR 9PM \$8

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DREAMDATE, SCHANDE

8/06 DOOR 6PM. SHOW 9PM NO COVER!

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**Jeff Jones**  
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THURSDAY, 7/8 · 9 PM \$8 TIX AT TICKETWEB  
**THE B STARS**  
**Maurice Tani Band** (of 77 El Deora)  
**Rick Quisol, The Dimestore Dandy**

FRIDAY, 7/9 · 9 PM \$8 TIX AT TICKETWEB  
**WATER & BODIES**  
**Beta State**  
**Knife Prty** (members of Montana 1948)  
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SATURDAY, 7/10 · 9 PM \$6 TIX AT TICKETWEB  
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**Sons of Doug**  
**The West Of**  
**Great Magnet**

SUNDAY, 7/11 · 8 PM \$8 TIX AT TICKETWEB  
**LION RIDING HORSES**  
**Guy Sebastian**  
**Sea Dramas**

MONDAY, 7/12 · SIGN UP AT 7:30 PM · FREE  
**OPEN MIC WITH JJ SCHULTZ**

TUESDAY, 7/13 · 8 PM \$10 ADV, \$12 DOOR  
ADVANCE TICKETS AT TICKETWEB  
**ANDREW BELLE**  
**Ernie Halter**  
**Tony Lucca**

WEDNESDAY, 7/14 · 8 PM \$10 TIX AT TICKETWEB  
**WAKEY!WAKEY!**  
**Wave Array**  
**Doom Bird**

THURSDAY, 7/15 · 9 PM \$6 TIX AT TICKETWEB  
**STREET SIRENS**  
**Stringer Belle**  
**Diana Gameros**

FRIDAY, 7/16 · 9 PM \$8 TIX AT TICKETWEB  
CHRISTMAS IN JULY  
**YULE LOGS**  
**Roy G. Biv**  
**Uni And Her Ukelele**

SATURDAY, 7/17 · CLOSED AFTER 6 PM

SUNDAY, 7/18 · 8 PM \$8 TIX AT TICKETWEB  
**SHANTA LOECKER**  
**Arian Saleh**  
+special guest

MONDAY, 7/19 · OPEN AT 6 PM · 7:30 PM · FREE  
**OPEN MIC WITH JJ SCHULTZ**

TUESDAY, 7/20 · 9 PM \$8 TIX AT TICKETWEB  
**THE DROWNING MEN**  
+special guests

WEDNESDAY, 7/21 · 9 PM \$10 TIX AT TICKETWEB  
**GABY V.**  
**Tracorum**

**Treat Em Right** Elbo Room. 10pm, \$5. Hip-hop and funk with DJ Vinnie Esparza and guests.  
**Tsunami** Supperclub. With the Coda tag team and DJs FLOORCRAFT, Johnnie Schiffer, FurSure, and more spinning electronic and progressive dance.

SATURDAY 10

ROCK/BLUES/HIP-HOP

**Ariel Pink's Haunted Graffiti, Magic Kids, Pearl Harbor** Bimbo's 365 Club. 9pm, \$15.  
**Au Revoir Simone, Social Studies, Alexa Wilding** Great American Music Hall. 9pm, \$16.  
**Black Nite Crash, Sky Parade, These Hills of Gold, Silent Pictures** Hemlock Tavern. 9:30pm, \$8.

**Carbon Leaf** Café du Nord. 9:30pm, \$16.  
**Dm Stith, Inlets, Silje Nas** Hemlock Tavern. 5pm, \$7.  
**Goldenhearts, Soft White Sixties, Happy Idiot** Thee Parkside. 9pm, \$8.  
**James Harman Band** Biscuits and Blues. 8 and 10pm, \$20.  
**Paul McCartney** AT&T Park, 24 Willie Mayes Pk, SF; www.ticketmaster.com. 7:30pm, \$49.50-250.  
**Jordin Sparks, Ashlyne Huff, Days of Difference** Regency Ballroom. 8pm, \$28.  
**Triple Cobra, Butlers, Hewhocannotbenamed, DJ Omar** Bottom of the Hill. 9:30pm, \$12.  
**21st Century, Adam Farone, Picture Me Broken, Endings for Anastasia, Guns Fall Silent** Slim's. 7:30pm, \$15.  
**Victim Nation** Thee Parkside. 3pm, free.  
CONTINUES ON PAGE 34 >>



1330 Fillmore Street  
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jazz club and  
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Yoshi's Named Top 100 Bay Area Restaurants 2010 —San Francisco Chronicle

<p>tonight!</p> <p>Wed, July 7</p> <p><b>SHELBY LYNNE</b></p> <p>tomorrow!</p> <p>Thurs, July 8 (8pm)</p> <p><b>JON CLEARY</b></p> <p>Thurs, July 8 (10:30pm)</p> <p>Open Dance Floor!</p> <p>tomorrow!</p> <p><b>SISTER CAROL</b></p> <p>July 9-11 This Weekend!</p> <p>Open Dance Floor!</p> <p><b>ELIO REVE Y SU CHARANGON</b></p> <p>Direct from Cuba - Only 2nd US Appearance in 15 years!</p> <p>next week!</p> <p>Mon, July 12</p> <p><b>WOBBLY WORLD</b></p> <p>next week!</p> <p>Tues, July 13</p> <p><b>LEON RUSSELL</b></p> <p>Wed, July 14</p> <p><b>PRIME USA RECORDS SHOWCASE: SPECIAL REQUEST</b></p> <p>featuring Rey T, Ron Joseph and The Steppen Stones feat. Xymphoni, Rob Bess, Korrosive, LaRay and Martha B</p> <p>July 15-17</p> <p><b>PIECES OF A DREAM</b></p> <p>Fri, July 16 (10:30pm)</p> <p>Open Dance Floor!</p> <p><b>SHABAZZ PALACES</b></p> <p>Sun, July 18</p> <p><b>JESSY J</b></p> <p>"Revolutionizing jazz as a young Latina" - People Español</p> <p>July 19-20</p> <p>Open Dance Floor!</p> <p><b>RICARDO LEMVO &amp; MAKINA LOCA</b></p>	<p>Wed, July 7</p> <p>Open Dance Floor!</p> <p><b>CHUY VARELA</b></p> <p>presents:</p> <p><b>A TRIBUTE TO FRANCISCO AGUABELLA</b></p> <p>Thurs, July 8</p> <p>tomorrow!</p> <p><b>KATHRYN KEATS</b></p> <p>featuring Michael Manning, Joe Venegoni, Kelly Park, Celso Alberti &amp; more!</p> <p>July 9-11 This Weekend!</p> <p><b>DWELE</b></p> <p>Mon, July 12</p> <p>next week!</p> <p><b>BILL BELL &amp; THE JAZZ CONNECTION QUINTET</b></p> <p>BILL BELL'S BIG BIRTHDAY BASH</p> <p>Tues, July 13</p> <p>next week!</p> <p>Yoshi's First MOVIE NIGHT!</p> <p>Award Winning Cuban Music Documentary</p> <p>CHECK YOSHIS.COM FOR DETAILS!</p> <p>Join us for dinner and a movie!</p> <p>Wed, July 14</p> <p>Open Dance Floor!</p> <p><b>GARY NUÑEZ &amp; PLENA LIBRE</b></p> <p>July 15-18</p> <p><b>PETE ESCOVEDO</b></p> <p>LATIN JAZZ ORCHESTRA</p> <p>75th Birthday Celebration</p> <p>Featuring SHEILA E., JUAN &amp; PETER MICHAEL ESCOVEDO</p> <p>Mon, July 19</p> <p><b>KURT RIBAK QUARTET</b></p> <p>with special guest vocalist</p> <p><b>Sheilani Alix</b></p> <p>Tues, July 20</p> <p><b>GAIL JHONSON</b></p> <p>and her band <b>3 PEECE SUIT</b></p> <p>with special guest <b>Dean James</b></p> <p>Wed, July 21</p> <p><b>ETRAN FINATAWA</b></p>
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Announcing a new VIP Membership Club for Yoshi's Oakland + SF  
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All shows are all ages. All Shows Monday-Saturday 8pm & 10pm, Sunday 2pm & 7pm  
(Unless Otherwise Noted). Open for dinner nightly at both locations. Late Night Menu Available.





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**Heyoka, Kitty-D**  
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**Mon - Fri** New & Improved 2pm-8pm  
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**\*Thu 7/8** DOWN WITH MS: A BENEFIT FOR LEE BENDER  
9PM FREE DONATIONS WELCOME  
**GET DEAD TOMMY GUERRERO**  
**IRON WITCH**  
RAFFLES, BAKE SALE & MORE!

**\*Fri 7/9** SUMMER MUSIC FEST KICK-OFF PARTY!  
AN ACOUSTIC EVENING! WITH...  
9PM \$10  
**THE DWARVES**  
**TATER FAMINE**  
**THEE MERRY WIDOWS**

**\*Sat 7/10** HAPPY HOUR SHOW  
VICTIM NATION  
3PM/FREE  
**FLOUNDER**  
**DISCIPLES OF VICE**

9PM \$8  
SUMMER MUSIC FEST  
**GOLDENHEARTS**  
**THE SOFT WHITE SIXTIES**  
**HAPPY IDIOT**

**\*Sun 7/11** TWANG SUNDAY  
KPIG "PLEASE STAND BY SHOW"  
AFTERPARTY  
4PM FREE  
**THE NICKEL SLOTS**

8PM \$8  
SUMMER MUSIC FEST  
**AUSTIN LUCAS**  
**CHRIS SHIPLETT & THE DEAD PEASANTS**  
**CORY BRANAN**  
**SMALL GAS ENGINE**

**\*Mon 7/12** SUMMER MUSIC FEST  
8PM \$8  
**TOKYO RAID**  
**THE MURKINS**  
**GENIUS AND THE THIEVES**

**\*Tue 7/13** SUMMER MUSIC FEST  
8PM \$8  
**MAREN PARUSEL**  
**FIGHT OR FLIGHT**  
**AH-NHIEN**

**UPCOMING SHOWS:**  
7/15 - THE ACTION DESIGN, HYPERNOVA, THE YELLOW DOGS  
7/16 - THE STRUTS, MIGHTY SLIM PICKINS, THE MINKS  
7/17 - DRINK UP BUTTERCUP

ADV TIX THROUGH [WWW.THEEPARKSIDE.COM](http://WWW.THEEPARKSIDE.COM)  
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**FOL CHEN** WED JUL 7 8:30PM DOORS \$12  
**AIM LOW KID**  
**JHAMEEL** ages: 21+

**THU JUL 8 8:30PM DOORS \$15** ages: ALL  
**DEERHOOF** SOLD OUT  
**THE DONKEYS**  
**SOUTHEAST ENGINE**

**FRI JUL 9 8:30PM DOORS \$10/\$12** ages: 21+  
**SUMMER MUSIC FESTIVAL**  
**MUSIC FOR ANIMALS**  
**THE HUNDRED DAYS**  
**THE FOREIGN RESORT**

**SAT JUL 10 8:30PM DOORS \$10/\$12** ages: 21+  
**SUMMER MUSIC FESTIVAL** co-presented by SIXTEEN  
**TRIPLE COBRA**  
**THE BUTLERS**  
**HEWHO CANNOT BE NAMED**  
guitarist for the **Dwarves**  
**DJ OMAR**

**SUN JUL 11 7:30PM DOORS \$10** ages: 21+  
**SUMMER MUSIC FESTIVAL**  
**THE FEROCIOUS FEW**  
**FAKE YOUR OWN DEATH**  
**MURDER OF LILIES**  
**DEATH VALLEY HIGH**

**TUE JUL 13 8:30PM DOORS \$8** ages: 21+  
**HANALEI**  
**JAMES LESTE**  
of Audrye Sessions & Push To Talk  
**ROB CARTER AND RUBEN DIAZ**  
of The Landlords  
**SEAN MCCARDLE**

**WED 7/14** **SEAN BARNETT**  
**KEPI GHOUIE • GNARBOOTS**

**THU 7/15** **BATTLEHOOC**  
**CASH PONY • WISE WIVES**

**FRI 7/16** **TEENAGE BOTTLE ROCKET**  
**BANNER PILOT • COMPLAINTS**

**SAT 7/17** **MAPS & ATLASES**  
**CULTS • THE GLOBES**

**SUN 7/18** **MAHJONG-G**  
**RETURN TO MONO • THE ACTORS**

**MON 7/19** **THE DIG**  
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7/9 **FLEXX BRONCO, NEON NIGHTS,**  
**BITE, KARMA BOMB**

7/10 **NO CAPTAINS, CHASING SHAPES**

7/11 **BEARS! BEARS! BEARS! ODD**  
**OWL, IL GATO**

7/13 **GLITTER WIZARD, GYPSY HAWK,**  
**SPACE, VACATION**

7/14 **ENDROIT, PHANTOMS, RICHARD BITCH**

7/15 **AGAR AGAR, BLACK ACACIAS,**  
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**FRIDAY JULY 9**  
**Happy Hour**  
5:00pm-9:00pm | Free  
Music and drink specials

**Strictly Video**  
9:00pm-2:00am | FREE  
Monthly VDJ night with Satva and Goldchylid.

**SATURDAY JULY 10**  
**Shekhar Rahate**  
**Fashion Show**  
4:00pm-8:00pm  
Presented y Shekhar Rahate with beats by DJ Precaution. Open at 4pm for a cocktail mixer, with fashion show at 7pm.

**Back to the 90s**  
9:00pm-2:00am  
Barracuda and Blufizz  
Present a night of the hook 90s music.  
DJ Mei Lwun, DJ Stab master Arson

**SUNDAY JULY 11TH**  
**OneMana**  
**Fundraiser**  
4:00pm-9:30pm | \$20 donation  
A night of fashion, music, fun, and giving. Help empower families of rural impoverished communities. More info and ticket sales at [onemama.org](http://onemama.org)

**TUESDAY JULY 13**  
**Sfbeta 4.0.3**  
5:00pm-9:00pm  
The longest running startup mixer. Founders, developers, investors, geeks.. all welcome! More info at [www.sfbeta.com](http://www.sfbeta.com)

MUSIC LISTINGS

**SAT/10**  
CONT>>

**JAZZ/NEW MUSIC**  
**Audium 9** 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.  
**“Meridian Music: Composers in Performance”** Meridian Gallery, 535 Powell, SF; (415) 398-7229, [www.meridiangallery.org](http://www.meridiangallery.org). 7:30pm, \$5-10. With Frank Gratkowski's *Artikulationen* (articulations).  
**“Re-Sonic in the Illuminated Forest”** Lab, 2948 16th St, SF; (415) 320-6685. 8pm, \$10-15. Performances and talks by Alyce Santoro, Joshua Churchill, and Thomas Carnacki.

**FOLK/WORLD/COUNTRY**  
**Julio Bravo y Orquesta Salsabor** The Ramp, 855 Terry Francois, SF; (415) 621-2378. 5pm, free.  
**Sandy Cressman and Homenagem Brasileira** Coda, 7pm, \$10.  
**Kara Lara** Mission Cultural Center for Latino Arts Theater, 2868 Mission, SF; (415) 821-1155. 7pm; free, donations encouraged. A benefit for Artists in Resistencia.  
**“Portraits”** City Art Gallery, 828 Valencia, SF; (415) 970-9900. 7pm, free. A release party for Off the Air Production's new album featuring 32 songwriters.  
**Elio Reve y Su Charangon** Yoshi's San Francisco. 8 and 10pm, \$30.  
**SF Hootenanny Night** Café International, 508 Haight, SF; (415) 552-7390. 7pm, free. With the Courtney Janes, Bhi Bhiman, Rick DiDia, and Aireene Espiritu.  
**Naima Shalhoub** Revolution Café, 3248 22nd St., SF; (415) 642-0474. 8:45pm, free.

**“Song-Along: A Songwriters Showcase”** Bazaar Café, 5927 California, SF; (415) 831-5620. 7pm, free. With Pi Jacobs, Thea Hopkins, and Karyna Cruz.  
**Allen Thompson** Plough and Stars. 8pm, \$5.

**DANCE CLUBS**  
**BADNB** Club Six. 9pm, \$10. With DJs 2 Cents, Truth, Alphonie, Canadub, and Audio Angel spinning drum and bass.  
**Bar on Church** 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Nuxx.  
**Bootie** DNA Lounge. 9pm, \$6-12. Mash-ups.  
**Cockblock** Rickshaw Stop. 10pm, \$7. Queer dance party for homos and friends with DJ Nuxx and Zax.  
**Dead After Dark** Knockout. 6pm, free. With DJ Touchy Feely.  
**Electricity** Knockout. 10pm, \$4. A decade of 80s with DJs Omar, Deadbeat, and Yule Be Sorry.  
**Frolic** Stud. 9pm, \$3-7. DJs Dragn'Fly, NeonBunny, and Ikkuma spin at this celebration of anthropomorphic costume and dance. Animal outfits encouraged.  
**HYP** Club Eight, 1151 Folsom, SF; [www.eightsf.com](http://www.eightsf.com). 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.  
**Rock City** Butter, 354 11th St., SF; (415) 863-5964. 6pm, \$5 after 10pm. With DJs spinning party rock.  
**Same Sex Salsa and Swing** Magnet, 4122 18th St, SF; (415) 305-8242. 7pm, free.  
**Scotty Boy** Vessel. 9:30pm, \$20. Spinning mash ups.  
**Spirit Fingers Sessions** 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.  
**Spotlight** Siberia, 314 11th St, SF; (415) 552-2100. 10pm. With DJs Slowpoke, Double Impact, and Moe1.  
**Tormenta Tropical** Elbo Room. 10pm, \$5-10. Electro-cumbia DJs.

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**WED. JULY 7 THE MAINE SOLD OUT—THANK YOU!**  
THURS. JULY 8 • DOORS 8 / SHOW 9 • \$21 ADV. / \$21 DOOR  
**MOB FIGAZ FEATURING THE JACKA & HUSALAH**  
**STRONG ARM STEADY • DJ QUEST**  
FRI. JULY 9 • DOORS 7:30 / SHOW 8 • \$15 ADV. / \$15 DOOR  
**SKINLAB**  
**ATTITUDE ADJUSTMENT**  
**A THOUSAND KINGDOMS • UN-I.D.**  
SAT. JULY 10 • DOORS 6:30 / SHOW 7 • \$15 DOOR  
**FIVE CHARACTERS IN SEARCH OF AN EXIT**  
**THE 21ST CENTURY**  
**A NIGHT IN HOLLYWOOD**  
**PICTURE ME BROKEN**  
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**GUNS FALL SILENT • AMPLY HOSTILE**  
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**STREETLIGHT MANIFESTO**  
**SUPERVILLAINS**  
**THE WONDER YEARS • DAN POTTHAST**  
THURS. JULY 15 • DOORS 8 / SHOW 9 • \$26 ADV. / \$26 DOOR  
**BUILT TO SPILL**  
**FAUXBOIS**  
FRI. JULY 16 • DOORS 8 / SHOW 9 • \$14 ADV. / \$14 DOOR  
**3rdRAIL**  
**ABSENT SOCIETY**  
**SAINT VERNON • FALLING TO PIECES**  
SAT. JULY 17 • DOORS 8 / SHOW 9 • \$15 ADV. / \$15 DOOR  
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**FRI. JULY 9 • DOORS 6:30 / SHOW 7 • \$15 DOOR**  
**SPIRAL ARMS**  
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**SAT. JULY 10 • DOORS 8 / SHOW 9 • \$16 ADV. / \$16 DOOR**  
**AU REVOIR SIMONE**  
**SOCIAL STUDIES • ALEXA WILDING**

**SUN. JULY 14 • DOORS 7 / SHOW 8 • \$26 ADV. / \$26 DOOR**  
**KFC 89.7 BETTYE LAVETTE**  
**MILTON**

**FRI. JULY 16 • DOORS 8 / SHOW 9 • \$21 ADV. / \$23 DOOR**  
**ANTIBALAS**  
**THE SWAY MACHINERY**

**THURS. JULY 22 • DOORS 7:30 / SHOW 8 • \$14 ADV. / \$14 DOOR**  
**PERFORMER MAGAZINE PRESENTS**  
**FAREWELL TO**  
**JIMMY SWEETWATER: “THE LAST SCHMALTZ”**  
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**FRI. JULY 23 • DOORS 8 / SHOW 9 • \$22 ADV. / \$22 DOOR**  
**SUNSET PROMOTIONS PRESENTS**  
**IVAN NEVILLE'S DUMPSTAPHUNK**

**SAT. JULY 24 • DOORS 8 / SHOW 9 • \$17 ADV. / \$19 DOOR**  
**SLEEPYTIME GORILLA MUSEUM**  
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For tickets by fax info. call 415/255-0333 (Slim's) / 415/885-0750 (GAMH) • Phone orders at 1-888-233-0449. Baldwin  
Tickets for both clubs available at both box offices. All ticket sales are final—no exchanges/refunds. Limited access/seating for disabled



## SUNDAY 11

## ROCK/BLUES/HIP-HOP

**"Battle of the Bands"** DNA Lounge. 5:30pm, \$12. With My Addiction, Lucabrazzi, Kavarzee, and more.

**Birds and Batteries, Grand Hallway, That Moanin'** Dove Biscuits and Blues. 8pm, \$12.

**Colossal Yes, Lazarus, Donovan Quinn and Zachary Cale** Hemlock Tavern. 9pm, \$6.

**Ferocious Few, Fake Your Own Death, Murder of Lilies, Death Valley High** Bottom of the Hill. 8pm, \$10.

**Austin Lucas, Cory Branan** Thee Parkside. 8pm, \$8.

**Nickle Slots** Thee Parkside. 4pm, free.

**Sea Dramas, Guy Sebastian** Hotel Utah.

**Streetlight Manifesto, Supervillains, Wonder Years, Dan Potthast** Slim's. 7:30pm, \$16.

## FOLK/WORLD/COUNTY

**Gente do Samba** The Ramp, 855 Terry

Francois, SF; (415) 621-2378. 5pm, free.

**Gipsy Kings** Fillmore. 8pm, \$85.

**Jewish Music Festival Party** Yerba Buena Gardens, 750 Howard, SF; (415) 820-3550.

Noon, free.

**Devon McClive** Amnesia. 6:30pm, free.

**Elio Reve y Su Charangon** Yoshi's San Francisco. 5 and 7pm, \$5-30.

## DANCE CLUBS

**DiscoFunk Mashups** Cat Club. 10pm, free. House and 70's music.

**Dub Mission** Elbo Room. 9pm, \$6. Dub, dubstep, roots, and dancehall with DJ Sep, J Boogie, and Vinnie Esparza.

**Gloss Sundays** Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.

**Honey Soundsystem** Paradise Lounge. 8pm-2am. "Dance floor for dancers – sound system for lovers." Got that?

**Jock!** Lookout, 3600 16th St, SF; (415) 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.

**Kick It** Bar on Church. 9pm. Hip-hop with DJ Zax.

**Lowbrow Sunday** Delirium. 1pm, free. DJ Roost Uno and guests spinning club hip hop, indie, and top 40s.

**Religion** Bar on Church. 3pm. With DJ Nikita.

**Stag** AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

## MONDAY 12

## ROCK/BLUES/HIP-HOP

**Farmer Dave Scher, Seventeen Evergreen** Rickshaw Stop. 8pm, \$10.

**Li'l Kim Rrazz** Room, Hotel Nikko, 222 Mason, SF; (415) 394-1189, www.therazzroom.com. 8pm, \$47.50-75.

**Miggs, Silver Griffin** Café du Nord. 8pm, \$12.

**Moka Only and Factor, Ceschi, Open Mike Eagle, Kirby Dominant, Toast** Elbo Room.

9pm, \$8.

**Tool** Bill Graham Civic Auditorium, 99 Grove, SF; www.ticketmaster.com. 8pm, \$59.50.

## DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

**Death Guild** DNA Lounge. 9:30pm, \$3-5. Gothic, industrial, and synthpop with Decay, Joe Radio, and Melting Girl.

**Krazy Mondays** Beauty Bar. 10pm, free. With DJs Ant-1, \$ir-Tipp, Ruby Red I, Lo, and Gelo spinning hip hop.

**M.O.M.** Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.

**Manic Mondays** Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.

**Musik for Your Teeth** Revolution Café, 3248 22nd St., SF; (415) 642-0474. 5pm, free. Soul cookin' happy hour tunes with DJ Antonino Musco.

**Network Mondays** Azul Lounge, One Tillman Pl, SF; www.inhouselatent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.

**Skylarking** Skylark. 10pm, free. With resident DJs I & I Vibration, Beatnok, and Mr. Lucky and weekly guest DJs.

## TUESDAY 13

## ROCK/BLUES/HIP-HOP

**Andrew Belle, Ernie Halter, Tony Lucca** Hotel Utah. 8pm, \$12.

**Fat Tuesday Band** Biscuits and Blues. 8 and 10pm, \$15.

**Halsted, Dave Smallen** Café du Nord. 9:30pm, \$10.

**Hanalei, James Leste, Rob Carter and Ruben Diaz** Bottom of the Hill. 9pm, \$8.

**Mynabirds, Honeycomb** Rickshaw Stop. 6pm, \$10.

**Maren Parusel, Fight or Flight** Thee Parkside. 8pm, \$8.

**Prize Hog, Black Skies, Flood** Hemlock Tavern. 9pm, \$6.

## DANCE CLUBS

**Alcoholocaust Presents** Argus Lounge. 9pm, free. With DJ Big Dwayne and DJ What's His Fuck.

**Eclectic Company** Skylark, 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.

**Fromagique** Elbo Room. 9pm, \$10. Live music and tawdry burlesque with Bombshell Betty.

**Rock Out Karaoke!** Amnesia. 7:30pm. With Glenny Kravitz.

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## Together since 1994 as a performing duo, Cindy Goldfield and Cockette song man Scrumblly Goldewyn take on the songs of Noel Coward this week.

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks. For complete listings, see [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**Cindy Goldfield & Scrumblly Koldewyn in Cowardly Things** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctsf.org](http://www.nctsf.org). \$20-28. Previews Thurs/8, 8pm. Opens Fri/9, 8pm. Runs Thurs-Sat, 8pm. Through July 31. Cindy Goldfield and Scrumblly Koldewyn in a tribute to Noel Coward.

**Comedy Ballet** The Garage, 975 Howard; (800) 838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$15-25. Opens Fri/9, 8pm. Runs Thurs-Sat, 8pm, Sun, 3pm. Through July 18. Dark Porch Theatre presents an outlandish and unusual dance and theater hybrid.

**Dead Certain** Royce Gallery, 2901 Mariposa; (866) 811-4111. \$12-28. Previews Thurs/8-Fri/9, 8pm. Opens Sat/10, 8pm. Runs Thurs-Sat, 8pm. Through August 14. Expression Productions presents a psychological thriller by Marcus Lloyd.

**Foresight** Fort Mason Southside Theater, Building D; [www.fortmason.org](http://www.fortmason.org). \$22-27. Opens Fri/9, 8pm. Runs Fri-Sat, 8pm; Sun, 2 and 8pm. Through July 18. Easily Distracted Theatre presents a new play by Bay Area filmmaker Ruben Grijalva.

**Gilligan's Island: Live on Stage!** The Garage, 975 Howard; (800) 838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$15-20. Opens Sun/11 8pm. Runs Sun, 8pm. Through August 29. Moore Theatre and SAFEhouse for the Performing Arts brings the TV show to the stage, lovey.

**The 91 Owl** African American Arts Cultural Complex, 762 Fulton; 574-8908, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$10-25. Previews Thurs/8, 8pm. Opens Fri/9 8pm. Runs nightly 8pm. Through July 22. A production of Bernard Norris's play about the life of a San Francisco bus stop.

**Piaf: Love Conquers All** Eureka Theatre, 215 Jackson; (800) 838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25-36. Previews Wed/7-Thurs/8, 8pm. Opens Fri/9 8pm. Runs Tues-Fri, 8pm; Sat, 2 and 8pm. Through August 7. Tone Poet Productions brings a portrait of Edith Piaf to the stage.

### BAY AREA

**Mrs. Warren's Profession** Bruns Ampitheatre, 100 California Theatre Shakespeare Way, Orinda; (510) 548-9666, [www.calshakes.org](http://www.calshakes.org). \$34-70. California Shakespeare Theater presents George Bernard Shaw's classic morality play, ongoing.

**Abigail: The Salem Witch Trials** Temple SF, 540 Howard; [www.templestf.com](http://www.templestf.com). \$10. Thurs/8, 29, Aug 5, 12, 19, 26, 9pm. Through Aug 26. Buzz Productions, with Skycastle Music and Lunar Eclipse Records, presents an original rock opera based on the Salem witch trials.

**Beijing, California** Thick House Theater, 1695 18th St; [www.asianamericantheater.org](http://www.asianamericantheater.org). \$15-25. Thurs-Sat, 8pm; Sun, 5pm. Through July 17. Asian American Theater Company presents a new play by Paul Heller set in the year 2050, when China invades America.

**Blackbird: Honoring a Century of Pansy Divas** Mama Calizo's Voice Factory, 1519 Mission; 786-9325, [www.evezen.org](http://www.evezen.org). Thurs-Sat, 8pm. Through Sat/10. The intimate Blackbird Funeral Parlour Speakeasy is somber-toned and deceptively hushed, complete with period furnishings, a see-through dressing room, softly flickering altar, and obligatory piano. Only a few moments into Seth Eisen's exceptional one-man cabaret, however, and the place is alive and kicking: doleful aspects of the décor making ample room for a sly, vigorous, soulful performer and a completely unexpected journey through some vibrant underground queer history (backed by fellow Circo Zero alum Sean Feit's sharp musical direction and breezy accompaniment, and Alanna Simone's gently humorous and haunting video pieces). Your guide is 100-year-old Jean Marlin, author of the notorious 1930s Pansy Craze, 75 years dead and looking fabulous in tails, bold green cravat, dapper purple hankie and a top-ping of regal black plumage (costumer Jack Davis demonstrates a genius through-out for turning a shoestring budget into a G-string-supported extravaganza). A multifaceted performer with quick tongue, nimble steps, and hearty voice (giving life to an assortment of extraordinary songs), Eisen uses drag, dance, puppetry, and performance art techniques to give flight to worthy exotic blackbirds known and forgotten—drag queen Zen priest Tommy Issan Dorsey; sexually ambiguous Danny Kaye; Brazil's inimitable Ney Matogrosso; the definitely outré Klaus Nomi; and disco treasure Sylvester, whose live rendition of the Beatles' "Blackbird" at SF's War Memorial Opera House is one of several standout moments in this rollicking and poignant act of resurrection, insurrection, and homage. (Avila)

**"Durang Me!"** Next Stage, 1620 Gough; 1-800-838-3006, [www.custommade.org](http://www.custommade.org). \$10-28. Thurs-Sat, 8pm. Through Sat/10. Christopher Durang's *The Actor's Nightmare* could just as easily be called *The Accountant's Nightmare*, as befuddled Everyman and presumed non-actor George Spelvin (Eric O' Kelly) attempts to navigate his way out of a confused rendition of Noel Coward's "Private Lives" dressed as Prince Hamlet and menaced by a trashcan-bearing Beckett-arian (AJ Davenport). This traditional companion piece to Durang's Catholic School send-up *Sister Mary Ignatius Explains It All for You* references a Catholic boyhood several times, but it is the anxiety of the present moment that prevails, as the stage clears, and Spelvin is chased into a corner by an unforgiving spotlight to deliver his frantic last-ditch attempt at a soliloquy: his ABC's. The titular Sister Mary Ignatius (AJ Davenport), by turns arctic and expansive, attempts to explain all, while periodically trotting out her star pupil

Thomas (Cole Cloud) to recite catechism and spell eck-u-men-ickle for cookies. Davenport plays the pedantic side of Sister Mary with humorous vigor, but when a group of her former students drop by "to embarrass her" she doesn't quite pull off embodying the ogress of their now-adult nightmares. Of her former students, it is probably Aloysius Benheim (Eric O'Kelly) who comes across as the most damaged by her tyranny, and not coincidentally, suffers the piece's greatest humiliation. (Nicole Gluckstern)

**How the Other Half Loves** Phoenix Theatre, 414 Mason; (800) 838-3006, [www.offbroadwaywest.org](http://www.offbroadwaywest.org). \$35, Thurs-Sat, 8pm. Through July 31. In Alan Ayckbourn's 1971 comedy, a night of infidelity propels two colliding couples into menacing a third, a pair of innocents unwittingly drawn into the whole affair as alibis. The collisions are made all the more kinetic by the fact that Ayckbourn cheekily drops the two principal couples into overlapping living rooms, where they continually brush by each other in ironic obliviousness. At the outset of this droll two-act, Fiona Foster (a smart, cucumber-cool Sylvia Kratins) has just slept with Bob Phillips (a brilliantly souppressed James Darbyshire), junior colleague of her husband Frank (Jeff Garrett, exuding the animated splendor of the full-on English twit), on the night of the couple's wedding anniversary (pure coincidence for the forgetful, loveless Fiona). In loose coordination with lover Bob, Fiona explains her late night absence with reference to a pair of vague acquaintances, the Featherstones (Jocelyn Stringer and Adam D. Simpson). Bob does the same with Teresa (a spunky Corinne Proctor), his homebound wife and a new, deeply disgruntled young mother. Naturally, back-to-back dinner parties with said alibis ensue, much to the horror and chagrin of the adulterers. Off Broadway West Theatre Company's production, smoothly helmed by Richard Harder, makes the most of the complex staging as both time and space collapse over intersecting dining tables. If the play is slow to catch fire, it reaches a nice sustained peak that proves worth the going. Shaky accents from Garrett and especially Simpson can distract at times, but Harder's cast is generally solid and engaging, with particularly enjoyable work from Darbyshire and Proctor as the volatile younger Phillips with their crass bickering, canned erotic energy, and barely countenanced off-stage baby. (Avila)

**The New Century** New Conservatory Theatre Center, 25 Van Ness, SF; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$22-40. Wed-Sat, 8pm; Sun/11, 2pm. Through Sun/11. New Conservatory Theatre Center performs Paul Rudnick's bill of short comedies.

**Peter Pan** Threesixty Theater, Ferry Park (on Embarcadero across from the Ferry Bldg); [www.peterpantheatreshow.com](http://www.peterpantheatreshow.com). \$30-125. Tues and Thurs, 7pm; Fri-Sat, 7:30pm (also Sat, 2pm); Wed, 2pm; Sun, 1 and 5pm. Through August 29. JM Barrie's tale is performed in a specially-built 360-degree CGI theater.

**Posibilidad, or Death of the Worker** Dolores Park and other sites; 285-1717, [www.sfmt.org](http://www.sfmt.org). Free.

Sat-Sun, 2pm; also Sept 6, 2pm; Sept 17, 8pm.

The San Francisco Mime Troupe opens its 51st season with a modern song and tango about politics in the workplace.

**Reading My Dad's Porn and French Kissing the Dog** The Marsh Studio Theater, 1074 Valencia; (800) 838-3006, [www.themarsh.org](http://www.themarsh.org). Thurs-Sat, 8pm. Through July 17. The title of San Francisco writer-performer Cherry Zonkowski's confessional solo show gives only a little away—a passing detail from the Nordic diversions of a spirited army brat and daughter of an alcoholic father—but the rest of the narrative leaves even less to the imagination. An account of Zonkowski's initiation into the sex party and BDSM scene, *Reading My Dad's Porn* bounces gleefully between comically graphic depictions of sweaty, writhing Bay Area meet-and-greets and a childhood and young adulthood buried in family dysfunction, a loveless marriage, and the grueling teaching load of a recent English PhD. Ultimately, it's the story of a woman finding her own identity and community, and if the outlines sound familiar they also feel that way. The straightforward plot—peppered with humorous details and asides (as well as the odd song, accompanied by accordionist Salane Schultz, alternating nights with Aaron Seeman)—lacks both urgency and characters of much complexity. The story's patina of outré sex, meanwhile, is far from revelatory and too superficial and jokey to offer much dramatic heft. Nevertheless, the show, developed with director David Ford, draws a limited appeal from the force of Zonkowski's extroverted personality, whose orientation sexual and otherwise skews toward fun—although her more aggressive attempts to corral the audience into participating (mainly vocally) in the show's narrative high jinx may put some off even more than the fisting by the snack table. (Avila)

**What Mama Said About Down There** Our Little Theater, 287 Ellis; 820-3250, [www.theatrebayarea.org](http://www.theatrebayarea.org). \$15-25. Thurs-Sun, 8pm. Through August 28. Writer-performer-activist Sia Amma presents this largely political, a bit clinical, inherently sexual, and utterly unforgettable performance piece.

**Young Frankenstein** Golden Gate Theatre, 1 Taylor; 551-2000, [www.shnsf.com](http://www.shnsf.com). \$30-99. Thurs-Sat, 8pm; Sun, 2pm, also Tues/13, July 20, 8pm; Wed/7, July 24, 21, 2 and 8pm. Through July 25. For all its outlandish showmanship,

Mel Brooks's other movie-turned-musical is not quite as grand a beast as *The Producers*. Still, the adventures of Victor Frankenstein's reputation-conscious grandson, Frederick Frankenstein—played with exceeding charm and surgeon-like skill by major cut-up Roger Bart, originator of the role on Broadway—remains a monster of a show, in more ways than one. The rapid-fire repartee, for starters, is scarily deft, the comic timing among a first-rate cast all but flawless (even when milking a line shamelessly), the fancy footwork (choreographed by director Susan Stroman) pretty fancy, and the mise en scène holds some attractive surprises as well. At the same time, and despite the fecund humor revolving around questions of size and virility, the show's actual two-and-a-half-hour length proves a bit wearying, especially as many of the best jokes (though by no means all) are the much-loved and universally much-repeated gags from the film. Moreover, Brooks's songs, while very able, rarely rise to memorable and sometimes feel perfunctory or a bit busy. One of the glorious exceptions is the blind hermit scene (played brilliantly by Brad Oscar), which combines the hilariously plaintive song "Please Send Me Someone" with a lovingly faithful rendition of the original spoof for a sequence that literally smokes. (Avila)

### PERFORMANCE/DANCE

**BATS Improv Theatre** Bayfront Theater, Fort Mason Center, B350 Fort Mason; 474-6776, [www.improv.org](http://www.improv.org). Fri-Sat, 8pm. Through July 31. Bay Area Theatresports presents an evening of theater and comedy.

**The Bowls Project: Secrets of the Apocalyptic Intimate** Yerba Buena Center for the Arts, Sculpture Court, 701 Mission; 978-2787, [www.ybca.org](http://www.ybca.org). Tues/6, 6-8pm, free. Through August 22. Charming Hostess presents a series of performances in conjunction with an interactive sound sculpture.

**Liz Grant Variety Pack Comedy Show** Purple Onion, 140 Columbus; 200-8781, [www.brownpapertickets.com](http://www.brownpapertickets.com). Fri, 4:30pm. Through Sept 3. \$10. A changing lineup of stand up comedy.

**"San Francisco Olympians Festival"** Exit Stage Left, 156 Eddy; [www.sfolympians.com](http://www.sfolympians.com) Fri/9-Sat/10, 8pm, \$10. A series of one=act performances by No Nude Men Productions. **SFBG**

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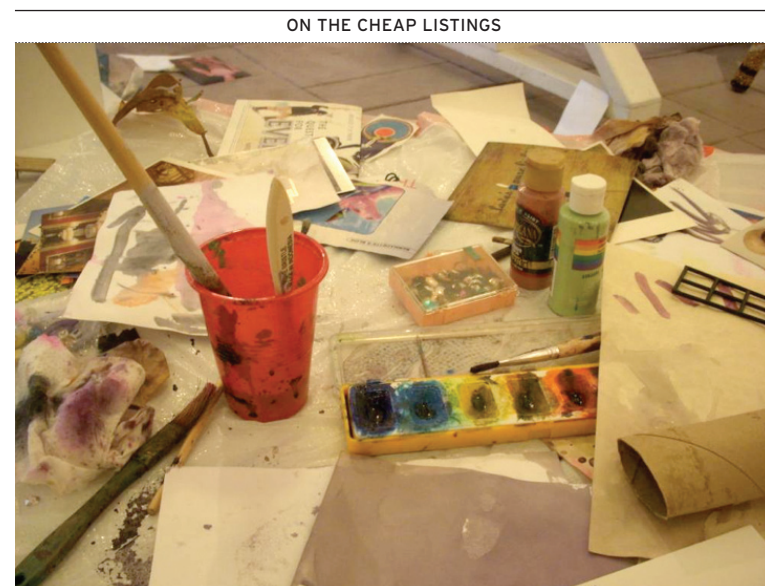
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If you like art making, art being, art gazing, and good company, head over to Big Umbrella Open Studios on Sun/11 for some community art collaboration. Bring supplies and whatever you find on the sidewalk on your way over.

On the Cheap listings are compiled by Paula Connelly. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 7

**“Misspelled”** Robert Berman/E6 Gallery, 1632 Market, SF; (415) 558-9975. 7pm, free. Attend the opening reception for Victor Reyes' public art installation turned gallery exhibition that explores Reyes' unique approach to graffiti, by dissecting individual letters and exposing the anatomy and architecture found in the symbols we use to communicate. Inspired by San Francisco's streets, these alphabets recontextualize abandoned city surfaces to raise questions about how we interpret these spaces and the content within them.

## FRIDAY 9

**Japanese Superheroes** Viz Cinema, New People, 1746 Post, SF; (415) 525-8600. 7pm, \$10. Join hosts Patrick Macias, August Ragone, and Tomohiro Machiyama for a new talk in the TokyoScope Talk Series about the fascinating history and origins of Japanese superheroes featuring rare film clips and images from numerous tokusatsu, sentai, and henshin hero productions including Ultra Seven, Kikaida, Space Sheriff Gavan, and more.

## BAY AREA

**Juggling and Unicycling Festival** Berkeley High School, Jacket Gym, 1980 Allston, Berk.; [www.berkeleyjuggling.org/festival](http://www.berkeleyjuggling.org/festival). Fri. 3pm-Midnight, Sat. 9am-Midnight, Sun. 9am-5pm; free. Vaudeville style variety show Sat. 7:30pm, \$15. Meet and watch some of the best jugglers and unicyclists on the West Coast and learn some tricks of the trade for all skill levels at juggling, unicycle, and circus arts workshops.

## SATURDAY 10

**Art Riot** Space Gallery, 1141 Polk, SF; [www.hyphenmagazine.com](http://www.hyphenmagazine.com). 7pm; \$5, or \$15 including a one year subscription to Hyphen Magazine. Featuring an exhibit by illustrators and painters from across the country, live painting, music by DJs B-Haul and Gordon Gartrell, and vegan cupcakes by Black Orchid Bakery. Featured artists include Danny Neece, Eve Skyler, Jon Stich, Jorge Mascarenhas, and more.

**“Borders”** Root Division, 3175 17th St., SF; (415) 863-7668. 7pm, free. This exhibit about lines and how we cross them will feature work by artists from 9 different states, representing 9 different ethnicities, that explores how we define and interact with the borders that surround us. Mediums to include interactive sculpture, video, photography, installation, performance, and new media.

**Hayes Valley Community Picnic** Patricia's Green Park, Hayes at Octavia, SF; RSVP at (415) 240-2433. 1pm, free. Join members of your com-

## ON THE CHEAP LISTINGS

munity for a picnic brought to you by the Dean Clark Store, where revelers will share food, soft drinks, play games, and exchange gifts.

**Strike Reenactment** Hyde Street Pier, Jefferson at Hyde, SF; [www.laborfest.net](http://www.laborfest.net). Noon and 3pm, free. See a live reenactment of the 1901 San Francisco Waterfront strike, when sailors, teamsters, and longshoremen went on strike for better pay and working conditions. Hear speeches and join the march to implore ships' crews to join the ranks. Part of the 2010 LaborFest.

**Summer Freedom School** St. Francis Lutheran Church, 152 Church, SF; (415) 703-0465. Saturdays through Aug. 14; 10am, free. This six week seminar on the Civil Rights Movement (aka the Southern Freedom Movement) serves as a case study for how social movements happen and a tool for getting ready for the next one. Mornings will feature guest speakers, short films and discussions, followed by a pot luck lunch, and an afternoon portion of discussions and activities. For more information visit [www.educationanddemocracy.org](http://www.educationanddemocracy.org).

**A Voice for Justice in Honduras** Mission Cultural Center for Latino Arts Theater, 2868 Mission, SF; 415-643-5001. 7pm, donations encouraged. Hear Karla Lara sing from the classic “Nueva Trova” repertoire with added themes of love, motherhood, and human rights. Lara and other musicians formed Artists in Resistance, a group that performs to maintain an open public opposition to the de facto governments of Roberto Micheletti and Porfirio Lobo, which repress media and democracy. Proceeds benefit Artists in Resistencia in Honduras.

## SUNDAY 11

**Big Umbrella Open Studios** Big Umbrella Studios, 906.5 Divisadero, SF; (415) 359-9211. 3:30pm; free, suggested donation for use of supplies. Join Big Umbrella artists in art making, art being, or art gazing at this participatory workshop for adults and children. Bring supplies, found objects, and works in progress. Art making supplies will also be available. Collaboration encouraged.

**Jewish Music Festival Party** Yerba Buena Gardens, Mission at 3rd. St., SF; (510) 848-0237 ext. 119. Noon, free. Celebrate the 25th Anniversary of the Jewish Music Festival at this picnic and party featuring performances, instrumental jams, a parade, and an instrument petting zoo for all ages. Instruments encouraged. Artists to include Ephryme, Glenn Hartman and the Klezmer Playboys, Peter Jacques, Elana Jagoda, and more.

**World Cup Finals** Civic Center Plaza, Polk between McAllister and Grove, SF; (415) 831-2782. 11:30 a.m., free. Join fellow San Francisco soccer fans for a big screen broadcast of the World Cup finals featuring soccer-related activities for youth, food vendors, and valet bike parking. No glass bottles or alcohol permitted. **SFBG**





Evil genius turned unlikely father figure Gru (Steve Carell) sets his sights on a shrink ray in *Despicable Me*.

PHOTO COURTESY UNIVERSAL PICTURES AND ILLUMINATION ENTERTAINMENT

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Erik Morse, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at [www.sfbg.com](http://www.sfbg.com). Due to the July 4 holiday, theater information was incomplete at presstime. For complete film listing reviews, see [www.sfbg.com](http://www.sfbg.com).

## ANOTHER HOLE IN THE HEAD

The seventh Another Hole in the Head Film Festival runs July 8-29 at the Roxie, 3117 16th St. SF; and Viz Cinema, New People, 1746 Post, SF. For tickets (most shows \$11), visit [www.sfindie.com](http://www.sfindie.com). For commentary, see Trash and [http://www.sfbg.com/pixel\\_vision](http://www.sfbg.com/pixel_vision)

## THURS/8

**Roxie** *Death Kappa 5. Mutant Girls Squad 7. A Serbian Film 9.*

## FRI/9

**Roxie** *Samurai Princess 5. Symbol 7. RoboGeisha 9. Tucker and Dale vs. Evil 11.*

## SAT/10

**Roxie** *Satan Hates You 5. A Serbian Film 7. Vampire Girl vs. Frankenstein Girl 9. The Exterminator 11.*

## SUN/11

**Roxie** *Nightmares in Red, White, and Blue 5. The Violent Kind 7. Yatterman 9.*

## MON/12

**Roxie** *Sexy Time Trip Ninjas 5. Samurai Princess 7. Nightmares in Red, White, and Blue 9.*

## TUES/13

**Roxie** *Satan Hates You 5. Silent Night, Zombie Night 7. Yatterman 9.*

## OPENING

**Beetle Queen Conquers Tokyo** Opening with the humid buzz of crickets and the probings of bug aficionados in the thick of a forest, first-time documentarian Jessica Oreck puts Japan's fascination with insects under the microscope. Preferring to let the images and interview subjects speak for themselves, she turns a lens to young children who clamor to buy sleek, shiny, obsidian beetles, as well as the giant big city gatherings of insect collectors — events that likely are less than familiar to western audiences. Oreck's intent is to get at the ineffable attraction behind such astonishing sales as that of a single beetle for \$90,000 not so long ago, and to that end, she weaves in looks at insect literature and art, visits to Buddhist temples, and historical factoids about, for instance, the first cricket-selling business in the early 1800s. (1:30) *Elmwood*,

*Sundance Kabuki.* (Chun)

**Daddy Longlegs** Purportedly based on their own growing-up experiences, Ben and Joshua Safdie's feature does for the terminally immature Manhattan reluctant father what *Roger Dodger* (2002) did for the terminally predatory heterosexual Manhattan bachelor: provide gruesome shaky-cam dissection of a dad dreadful by any common moral standard, yet who is more pathetic and oddly ingratiating than loathsome. The two weeks Lenny (Ronald Bronstein) is charged with caring for his two unruly young sons (Sage Rinaldo, Frey Rinaldo) by a pointedly estranged, vacationing ex-spouse provide enough evidence for a hundred angry divorce proceedings. While a friend is behaving inappropriately with the kids, Lenny goes into the bathroom to smoke a doob; when he's got a babysitting work conflict, he sedates them into a near-coma. Yet at the same time he's also a really fun, loving dad — just one lacking all conventional instincts for appropriate behavior. On the one hand this is a parental horror film, on the other a touching and delicate portrait of someone who would very much like to be a good dad but is congenitally doomed as fuckup. Both hands say: this is rather wonderful, ultimately very poignant movie. (1:40) *Roxie.* (Harvey)

**Despicable Me** The ad campaign for this film is completely impenetrable, is it not? Apparently it's a 3-D animated comedy about a guy plotting to steal the moon, with some sentimental stuff thrown as a bonus. (1:35)

**The Girl Who Played With Fire** Lisbeth Salander is cooler than you are. The heroine of Stieg Larsson's bestselling book series is fierce, mysterious, and utterly captivating: in the movie adaptations, she's perfectly realized by Noomi Rapace, who has the power to transform Lisbeth from literary hero to film icon. Rapace first impressed audiences in *The Girl With the Dragon Tattoo* (2009), a faithful adaptation of Larsson's premiere novel, and she returns as Lisbeth in *The Girl Who Played With Fire*. The sequel, as is often the case, isn't quite on par with the original, but it's still a page-to-screen success. And while the first film spent equal time on journalist Mikael Blomkvist (Michael Nyqvist), *The Girl Who Played With Fire* is almost entirely Lisbeth's story. Sure, there's more to the movie than the hacker-turned-sleuth — and the actor who plays her — but she carries the film. Rapace is Lisbeth; Lisbeth is Rapace. I'd watch both in anything. (2:09) *Smith Rafael.* (Peitzman)

**Grease Sing-A-Long Snore.** Where's the sing-a-long love for *Grease 2* (1982)? "Cool Rider" forever! (1:50) **John Rabe** John Rabe (Ulrich Tukur) was the Oskar Schindler of Nanking: A man who, under discreetly opportunist pretenses, attempted to keep the Chinese in a safety zone from the Japanese in the late 30s. Steve Buscemi plays Robert Wilson, a surly American doctor. He's to Tukur as Ben Kingsley was to Liam Neeson in 1993's *Schindler's List*, but without the nuance or iconic chemistry. Tukur is understated, bordering on uninteresting, and Buscemi is just over-the-top. Unlike

CONTINUES ON PAGE 40 >>

## KING KONG – Friday July 9, 8PM

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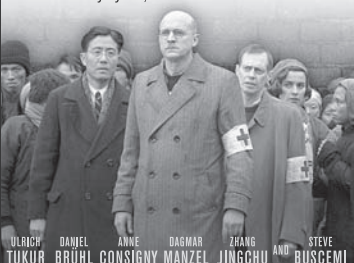
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OPENING

CONT>>

Spielberg's film, *John Rabe* grants us little access to the stories of civilians. The film is so preoccupied with people of power and those like Rabe, couched in a world of privilege, that the film lacks an emotional, human center. It's impossible to feel much of anything because we're never asked to feel, nor are we ever asked to endure any especially difficult scenes. Even the occasional rain of hellfire isn't as wallop-packing as it ought to be. (2:14) *Elmwood, Presidio.* (Ryan Lattanzio)

» **The Kids Are All Right** See "We Are Family." (1:47) *SF Center.*

**Predators** The hunt-happy creatures take a break from fighting the Aliens to terrorize a surprisingly highbrow cast, including Adrien Brody and Laurence Fishburne (but not, alas, Chris Hansen). (runtime not available)

» **Stonewall Uprising** See "Riot Awakening." (1:22)

» **Wild Grass** The premise of *Wild Grass*, Alain Resnais' loopy new film, could have come straight from Nancy Meyers: an older married man finds a single, middle-aged woman's wallet. He returns it but can't stop thinking about her. She, in turn, is intrigued by his attentions. Both are surprised by the connection they feel growing between them, one which they nevertheless have difficulty articulating. When they finally meet, sparks fly. That purloined wallet, along with the romcom set-up, aren't the only MacGuffins in Resnais' *Wild* ride, which uses Christian Gailly's novel *L'Incident* as a rough guide for its careening tour of the irrational courses that desire can lead us down. The man and woman in question are Georges, an embittered writer with a possibly dark past, and flame-haired Marguerite, a dentist and part-time aviatrix, both played to neurotic perfection by longtime Resnais regulars André

Dussollier and Sabine Azéma. Resnais' attempt to translate what he has called the "musicality" of Gailly's prose has resulted in a frenetic everything-but-the-kitchen-sink approach that tries to visually approximate Georges and Marguerites' every internal monologue, fantasy, and increasingly risky instance of impulsive behavior, throwing in some knowing winks to classic Hollywood cinema for good measure. It's a mess, to be sure (there are even two endings!). But like Mr. Magoo, the 87-year-old Resnais, as if by some unseen hand, steers clear of complete disaster. There hasn't been a Gallic car crash this delightful to watch since Godard's famous pile-up in 1967's *Week End*. (1:44) *Clay, Shattuck.* (Sussman)

ONGOING

**The A-Team** (1:57)

» **Babies** (1:19)

» *Smith Rafael.*

» **Coco Chanel and Igor Stravinsky**

(1:55)

**Cyrus** (1:32)

» **8: The Mormon Proposition** (1:30)

» **Everyone Else**

(1:59)

» **Exit Through the Gift Shop**

(1:27)

**Get Him to the Greek** (1:49)

» **The Girl With the Dragon Tattoo** (2:32)

» *Smith Rafael.*

**Grown Ups** (1:42)

» **I Am Love**

(2:00)

» **Iron Man 2**

(2:05)

**Jonah Hex** (1:81)

**The Karate Kid** (2:20)

» **The Killer Inside Me**

(1:48)

**Killers** (1:40)

» **Knight and Day**

(2:10)

**The Last Airbender** There must be some M. Night

Shyamalan fans out there. How else does one

explain the fact that he keeps making movies? And yet, most of his post-*Sixth Sense* (1999) work has ranged from forgettable to downright reviled. His latest disaster is sure to fall into the latter category: in *The Last Airbender*, he takes a much-loved Nickelodeon cartoon and transforms it into an awkwardly paced, poorly acted mess. Woefully miscast Noah Ringer stars as Aang, the avatar with the power to end the Fire Nation's dominion. Along with his friends, siblings Sokka (Jackson Rathbone) and Katara (Nicola Peltz), Aang must — oh, just watch the damn show. For newcomers, the film is as confusing as Shyamalan's equally self-indulgent *Lady in the Water* (2006). For fans of the TV show, *The Last Airbender* is nearly unbearable, condensing the entire first season into one film by removing the humor, the heart, and the complexity of the characters. There's no twist here — we expect Shyamalan to disappoint, and he does. (1:34) (Peitzman)

**Love Ranch** (1:57)

» **Micmacs** (1:44) *Smith Rafael.*

» **Ondine**

(1:43)

» **Please Give**

(1:30)

» **Restrepo**

(1:33)

**The Secret in Their Eyes** (2:07)

**Sex and the City 2** (2:24)

**Solitary Man** (1:30)

» **Splice**

(1:45)

**Touching Home** (1:48) *Smith Rafael.*

» **Toy Story 3**

(1:49)

**The Twilight Saga: Eclipse** The only person more bored by the *Twilight* franchise than I am is Kristen Stewart. In *Eclipse*, the third installment of the film series, she mopes her way through further adventures with creepily obsessive vampire Edward (Robert Pattinson). Look, you're either sold on this star-crossed love story or you're not, and it's clear which camp I fall into. Besides, *Eclipse* is at least better than *New Moon*, the dreadful *Twilight* film that preceded it last year. But the story is still ponderous and predictable — *Eclipse* sets up a conflict and then quickly resolves it, just so it can spend more time on the Bella-Edward-Jacob love triangle. (As if we don't know how that ends.) Then there's the unfortunate anti-sex subtext: carnal relations are cast as dirty, wrong, and soul-destroying. I'm not saying we should be encouraging all teenagers to have sex, but that doesn't mean we should make them feel ashamed of their desires. And what parent would approve of *Eclipse*'s conclusion? Marrying your first boyfriend at 18—not always the best move. (2:04) (Peitzman)

» **Winter's Bone**

(1:40) *SFBG*

# CONCERT UPDATE



## JORDIN SPARKS

07/10 - THE REGENCY BALLROOM


<b>WED 7/7</b> <p>PENNY ARCADE PRESENTS: PLANTAIN BROKEN TREASURE DOCTOR NURSE MOOMAW Make-Out Room</p> <p>AB &amp; THE SEA WHAT LAURA SAYS DJ TED (BAGEL RADIO) Cafe Du Nord</p> <p>SHELBY LYNNE Yoshi's SF</p> <p>BEEHIVE SPIRIT SATELLITE CRUSH Elbo Room</p>	<b>THU 7/8</b> <p>OUTLIER THE BUTLERS LUVHED Rockit Room</p> <p>GET DEAD TOMMY GUERRERO IRON WITCH Thee Parkside</p> <p>WISECRACKER JOKES FOR FEELINGS SPAWN ATOMIC Kimo's</p> <p>THE KINSEY SICKS The Razzz Room</p>	<b>FRI 7/9</b> <p>MUSIC FOR ANIMALS THE HUNDRED DAYS THE FOREIGN RESORT Bottom of the Hill</p> <p>EL GUINCHO STILL FLYIN' GHOSTS ON TAPE Rickshaw Stop</p> <p>ETTRICK SEAN + PINK CANOES Hemlock Tavern</p> <p>WATER &amp; BODIES BETA STATEKNIFE PRTY (FEATURING MEMBERS OF MONTANA 1948) CITABRIA Hotel Utah</p>	<b>SAT 7/10</b> <p>THE AUDREY SESSIONS PICTURE ATLANTIC MAN IN SPACE STEVE TAYLOR (ROGUE WAVE) Uptown Nightclub</p> <p>CRYSTAL MONEE HALL Coda</p> <p>ARIEL PINK'S HAUNTED GRAFFITI MAGIC KIDS PEARL HARBOR Bimbo's</p> <p>CARBON LEAF FRANK INNOCENT Cafe Du Nord</p>
<b>SUN 7/11</b> <p>BIRDS &amp; BATTERIES GRAND HALLWAY THE MOANIN' DOVE Cafe Du Nord</p> <p>LION RIDING HORSES GUY SEBASTIAN SEA DRAMAS Hotel Utah</p> <p>STREETLIGHT MANIFESTO THE SUPERVILLAINS THE WONDER YEARS DAN POTTHAST Slims</p> <p>WEED DIAMOND TAN DOLLAR DASH JACKET Milk Bar</p>	<b>MON 7/12</b> <p>WOBBLY WORLD Yoshi's SF</p> <p>NEIL YOUNG (SOLO) BERT JANSCH The Fox Theater</p> <p>FAKE FOUR SUMMER TOUR MOKA ONLY AND FACTOR (CANADA) CESCHI OPEN MIKE EAGLE KIRBY DOMINANT TOAST Elbo Room</p> <p>TOOL Bill Graham Civic Auditorium</p>	<b>TUE 7/13</b> <p>PRIZEHOG BLACK SKIES FLOOD Hemlock Tavern</p> <p>HALSTED (RECORD RELEASE) DAVE SMALLEN THE LONELY WILD Cafe Du Nord</p> <p>THE MYNABIRDS HONEYCOMB Rickshaw Stop</p> <p>HANAIE JAMES LESTE ROB CARTER &amp; RUBEN DIAZ SEAN MCARDLE Bottom of the Hill</p>	<b>WED 7/14</b> <p>WAKEY!WAKEY! WAVE ARRAY DOOM BIRD Hotel Utah</p> <p>BETTIE LAVETTE MILTON Great American Music Hall</p> <p>GARY NUOZ &amp; PLENA LIBRE Yoshi's Oakland</p> <p>YOUNG DUBLINERS FAREWELL TYPEWRITER Red Devil Lounge</p>

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Bill Zwecker, FOX-TV



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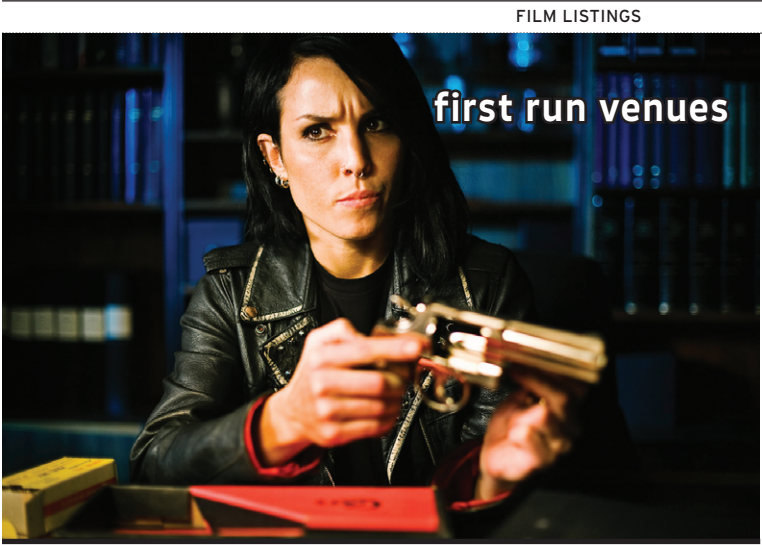
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COURTESY MUSIC BOX FILMS

The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes.

**Balboa** 38th Ave/Balboa. 221-8184, [www.balboamovies.com](http://www.balboamovies.com).

**Bridge** Geary/Blake. 267-4893.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893.

**Embarcadero Center Cinema 1** Embarcadero Center, promenade level. 267-4893.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893.

**Marina Theatre** 2149 Chestnut. [www.lntsf.com/marina\\_theatre](http://www.lntsf.com/marina_theatre)



**Jaws (1975), the ultimate summer movie, plays the Cerrito Thurs/8.**

Schedules are for Wed/7–Tues/13 except where noted. Director and year are given when available. Double and triple features are marked with a \*. All times are p.m. unless otherwise specified.

**BRIDGE** 3010 Geary, SF; (415) 668-6384. \$10. "Rocksplotation with Citizen Midnight:" Ladies and Gentlemen: The Fabulous Stains (Adler, 1981), Sat, midnight.

**CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com). \$7.50-10. •**Myra Breckenridge** (Sarne, 1970), Wed, 3, 7, and **The Wild Party** (Merchant, 1975), Wed, 4:45, 8:50. •**Mulholland Dr.** (Lynch, 2001), Thurs, 7, and **The Loved One** (Richardson, 1965), Thurs, 9:45. •**The Bad and the Beautiful** (Minnelli, 1952), Fri, 2:35, 7, and **The Big Knife** (Aldrich, 1955), Fri, 4:50, 9:20. "Alan Cumming: I Bought a Blue Car Today," Sat, 8. Tickets (\$37.50-85)

at [www.ticketweb.com](http://www.ticketweb.com). "Midnites for Maniacs: Embracing Aliens:" •**E.T.:The Extra-terrestrial** (Spielberg, 1982), Sun, 2, and **Mac and Me** (Raffill, 1988), Sun, 4:15. **Five Easy Pieces** (Rafelson, 1970), Sun, 7, 9.

**CERRITO** 10070 San Pablo, El Cerrito; [www.rialtocinemas.com](http://www.rialtocinemas.com). \$7. "Cerrito Classics:" **Jaws** (Spielberg, 1975), Thurs, 7:15.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$6.50-10.25.

**Babies** (Balmès, 2010), call for dates and times. **The Girl With the Dragon Tattoo** (Oplev, 2009), call for dates and times. **Micmacs** (Jeunet, 2010), call for dates and times. **OSS 117: Lost in Rio** (Hazanavicius, 2009), call for dates and times. **The Sun Behind the Clouds** (Sonam and Sarin, 2010), call for dates and times. **Touching Home** (Miller and Miller,

**Metreon** Fourth St/Mission. 1-800-FANDANGO.

**Metro** Union/Webster. 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893.

**Presidio** 2340 Chestnut. 776-2388.

**SF Centre** Mission between Fourth and Fifth sts. 538-8422.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

**OAKLAND**

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**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

2009), call for dates and times. **The Girl Who Played With Fire** (Alfredson, 2009), July 9-15, call for times. "San Francisco Opera: Grand Opera Cinema Series:" "Madama Butterfly," Thurs, 7.

**"FILM NIGHT IN THE PARK"** This week: Creek Park, 451 Sir Francis Drake, San Anselmo; (415) 272-2756, [www.filmnight.org](http://www.filmnight.org). Donations accepted. **Let It Be** (Lindsay-Hogg, 1970), Fri, 8. Union Square, Geary and Powell, SF; same contact and ticket info. **Dirty Dancing** (Ardolino, 1987), Sat, 8.

**MECHANICS' INSTITUTE** 57 Post, SF; (415) 393-0100 (reservations required). \$10. "CinemaLit: Musicals With a Message:"

**Pennies From Heaven** (Ross, 1981), Fri, 6.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu). \$5.50-9.50. "Akira Kurosawa Centennial:"

•**Sanshiro Sugata** (1943) and **Sanshiro Sugata II** (1945), Wed, 7; **Stray Dog** (1949), Sat, 8:30. "Modernist Master: The Cinema of Francesco Rosi:" **Three Brothers** (1981), Thurs, 7; **The Challenge** (1958), Fri, 7; **The Swindlers** (1959), Fri, 8:55; **The Mattel Affair** (1972), Sun, 7. "A Theater Near You:" **Close-Up** (Kiarostami, 1990), Sat, 6:30; Sun, 5.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$6-10. "Big Wednesday: Best of Powerlines Productions," Wed, 2, 7:15, 9:15. **Greenberg** (Baumbach, 2010), Thurs-Sat, 7, 9:20 (also Sat, 2, 4:30). **Sweetgrass** (Castaing-Taylor and Barbash, 2010), Sun-Mon, 7:15, 9:25 (also Sun, 2, 4). "The San Francisco Museum and Historical Society Presents: The Haight: Before, During, and After the Sixties," Tues, 7.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$5-11.50. **Trash Humpers** (Korine, 2009), Wed-Thurs, call for times. "SF Indie Presents: Another Hole in the Head Film Festival," July 8-22. See [www.sfindie.com](http://www.sfindie.com) for schedule.

**"TEMESCAL STREET CINEMA"** 49th St at Telegraph, Oakl; [www.temescalstreetcinema.com](http://www.temescalstreetcinema.com). Free. "Will Power: A Night of Short Films," Thurs, 8. With free popcorn and live music.

**VOGUE** 3290 Sacramento, SF; [www.lolsf.org](http://www.lolsf.org). \$10. "LOL-SF: A Celebration of Comedy On-Screen," comedy films with celebrity presenters, July 8-15.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, [www.ybca.org](http://www.ybca.org). \$6-8. "Something From Nothing: Films on Design and Architecture:" "Refrigerator Fetish: Vintage Industrial Design Films," Sun, 2. **SFBG**



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Notification is given that First National Bank of Northern California, 975 El Camino Real, South San Francisco, CA, 94080, has filed an application with the Comptroller of the Currency on July 1, 2010, as specified in 12 CFR 5 for permission to establish a branch at 2197 Chestnut Street, San Francisco, CA, 94123. Any person wishing to comment on this application may file comments in writing with the Director for District Licensing, 1225 17th St., #300, Denver, CO, 80202, within 30 days of the date of this publication.

> legal notices

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT

The registrant listed below have abandoned the use of the fictitious business name **Darwin Cafe**, 212 Ritch St San Francisco, CA 94107. The fictitious business name was filed in the County of San Francisco under File# A-0312949-00 on: 7/9/2008. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Christopher Burnett 60 E Carmel Valley Rd Carmel Valley CA 98262. This business was conducted by an individual. Signed Christopher Burnett. Dated: July 9, 2008, Susanna Chin, Deputy County Clerk. **#113136. June 16, 23, 30 and July 7, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328243-00 The following person is doing business as **Light Rail Studios**, 672 Toland Pl San Francisco, CA 94124. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nicolas Dumitriu. This statement was filed by Marielyne L. Argente on June 4, 2010. **#113130. June 16, 23, 30 and July 7, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328266-00 The following person is doing business as **Lara Chan Design**, PO Box 460664 San Francisco, CA 94146-0667. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 5/2/10. Signed Lara Chan. This statement was filed by Jennifer Wong on June 7, 2010. **#113147. July 7, 14, 21 and 28, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328269-00 The following person is doing business as **Greenhouse Cafe**, 329 W. Portal Ave San Francisco, CA 94127. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 6/6/10. Signed Sam Rehman. This statement was filed by Magdalena Zevallos on June 7, 2010. **#113129. June 16, 23, 30 and July 7, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328294-00 The following person is doing business as **Glen Park Montessori Preschool**, 647 Chenery St San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/06. Signed Rosemary Rea. This statement was filed by Magdalena Zevallos on June 8, 2010. **#113140. June 23, 30, July 7 and 14, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328306-00 The following person is doing business as **Cress Carpentry**, 3288 21st St #21 San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Hudson Cress. This statement was filed by Maribel Jaldon on June 9, 2010. **#113131. June 16, 23, 30 and July 7, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328322-00 The following person is doing business as **Dirtpigeon**, 289 Minerva St San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/9/10. Signed Ronald Perez. This statement was filed by Maribel Jaldon on June 9, 2010. **#113138. June 23, 30, July 7 and 14, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328367-00 The following person is doing business as **BulletProof Cosmetics**, 1825 McAllister St San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/11/10. Signed Anna Q. Crowley. This statement was filed by Magdalena Zevallos on June 11, 2010. **#113132. June 16, 23, 30 and July 7, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328384-00 The following person is doing business as **Athena Electrical Construction Company**, 1605 Lavalle Smith Dr Tracy, CA 95376. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/14/10. Signed Jean M Schoenborn. This statement was filed by Magdalena Zevallos on June 14, 2010. **#113137. June 23, 30, July 7 and 14, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328392-00 The following person is doing business as **Kitchen Table Consulting**, 3129 22nd St San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jennifer R Dalton. This statement was filed by Jennifer Wong on June 14, 2010. **#113134. June 16, 23, 30 and July 7, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328399-00 The following person is doing business as **Darwin Cafe**, 212 Ritch St San Francisco, CA 94107. This business is conducted by limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Christopher Burnett. This statement was filed by Susanna Chin on June 14, 2010. **#113135. June 16, 23, 30 and July 7, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328511-00 The following person is doing business as **Treat Suite**, 1061 Treat Ave San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/18/10. Signed Neil Boatright. This statement was filed by Susanna Chin on June 18, 2010. **#113142. June 23, 30, July 7 and 14, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328565-00 The following person is doing business as **AMERICAN REAL ESTATE** conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/21/10. Signed Donica M. Shisler. This statement was filed by Alan Wong on June 21, 2010. **#113145. June 30, July 7, 14 and 21, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328570-00 The following person is doing business as **1- H Being Publishing, 2- HB Publishing, 3 HB Books**, 2325 Quintara St San Francisco, CA 94116. This business is conducted by husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Gerald H. Parrick. This statement was filed by Susanna Chin on June 22, 2010. **#113143. June 30, July 7, 14 and 21, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328610-00 The following person is doing business as **Chez Papa**, 1401 18th St San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 6/23/10. Signed Jocelyn Bulow. This statement was filed by Magdalena Zevallos on June 23, 2010. **#113144. June 30, July 7, 14 and 21, 2010**

**FICTITIOUS BUSINESS NAME STATEMENT** FILE NO. A-0328693-00 The following person is doing business as **JTM**, 575 Ramsell St San Francisco, CA 94132. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Jesse Davison. This statement was filed by Maribel Jaldon on June 25, 2010. **#113146. July 7, 14, 21 and 28, 2010**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE** Date of Filing Application: **June 29, 2010**. To Whom It May Concern: The name of the applicant is: **Gashead Productions Inc.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1811 Haight St, San Francisco, CA 94117-2711. Type of License Applied for: **48- ON-SALE GENERAL PUBLIC PREMISES**. Publication dates: **July 7, 2010 L#113148**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-10-546921. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Leah Ann Dible for change of name. TO ALL INTERESTED PERSONS: Petitioner **Leah Ann Dible** filed a petition with this court for a decree changing names as follows: Present Name: Leah Ann Dible Proposed name: **Leah Ann Cochran**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: August 5, 2010. Time: 9:00 AM room n 218. Signed by James J McBride, Presiding Judge on June 11, 2010. Endorsed Filed San Francisco County Superior Court on June 11, 2010 by Mary Ann Moran, Deputy Clerk. **Publication dates: June 23, 30, July 7 and 14, 2010. L#113139**

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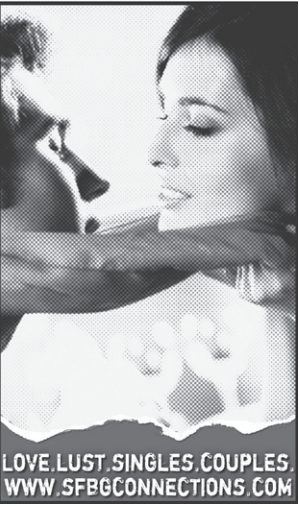
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# Scratch that drug

By Andrea Nemerson

andrea@mail.altsexcolumn.com

## Dear Readers:

Ah, flibanserin, we hardly knew ye.

*The U.S. Food and Drug Administration's Reproductive Health Drugs Advisory Committee voted 10 to 1 on June 18 that flibanserin, 100 mg (Girosa; Boehringer Ingelheim), was not significantly better than placebo for hypoactive sexual desire disorder (HSDD). They also voted unanimously that the benefits did not compensate for its adverse effects. (Medscape, June 21)*

Bah.

Sometime last fall my friend Yvonne and I stood in front of a Sex Information class, systematically dismissing once-promising sex-enhancing drugs. This one works for men, but not for women; this one doesn't work at all; this one may work but causes vomiting and loss of consciousness. And there we left it, except for — what was that new one called again — flibanserin, a.k.a. Girosa! The next great hope for women suffering from hypoactive sexual desire disorder (HSDD). "We'll be back with an update," we promised. "Hell, if we can get our hands on some we'll even try it for you."

What was new and intriguing about this one was that it purported to affect the emotions, via our old neurotransmitter friends dopamine, norepinephrine and serotonin. Now *that* sounded promising.

To be fair, flibanserin did not in fact completely flunk the test, it just didn't do well enough to impress a conservative (scientifically, not necessarily politically) voting panel at the FDA.

*A clinical trial of flibanserin presented last year in 1,378 premenopausal women found that after 24 weeks, the frequency of satisfying sexual events increased significantly in women taking flibanserin 100 mg, from 2.8 at baseline to 4.5 at study end, compared with placebo, which was 2.7 at baseline and increased to 3.7 at the study end. Women taking flibanserin also demonstrated improved sexual desire vs. placebo as measured by a daily electronic diary and the Female Sexual Function Index desire domain.*

I have to say, 4.5 vs. 3.7 "satisfying sexual events" per month for the placebo is not chopped liver. Then again, a well-marketed, completely physiologically inactive miracle sex pill, with plenty of anecdotal bolstering and a neat-o name and a very strong suggestion from a caring physician that this was *the* drug that would actually work better than anything out there and without any pesky vomiting and passing out even — it's really most inconvenient that a campaign like that would be illegal as well as unethical. Not to mention short-lived — heads would roll when word got out.

I'm bummed, personally, to be denied another chance to offer myself up to science for your amusement and edification. Oh, and also that there's still nothing out there for the millions of women who are, for whatever reason, just not feeling it.

Personally, I think those reasons include but go so far beyond biology and chemistry, into sociology, history, and politics ... I hope you brought a magazine, it's going to be a hell of a wait.

Love,  
Andrea

**P.S.** *Viagra can totally work for some women, you know, just not on the self-reported dysfunction-sufferers studied.*

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